

Forty Pages

TEN CENTS

VARIETY

VOL. VII., NO. 13.

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PRICE TEN CENTS.



Klaw & Erlanger Enter Vaudeville Successfully.

Reports From All Over the "Advanced Vaudeville" Circuit Give Favorable Expression to the Entertainment Offered by the Vaudeville Opposition.

On Labor Day Klaw & Erlanger accomplished the almost marvellous task of throwing open a vaudeville circuit of seventeen theatres without a hitch. It has no parallel in theatrical history, and in the reports printed below from various points along the circuit's line not an unfavorable comment is entered against the quality of the entertainment offered.

The bills as laid out and printed in VARIETY last Saturday, with four exceptions, were played, a remarkable record when the number of houses engaged is considered.

Nearly all the openings occurred on Labor Day, a point in their favor for success in attendance at the initial performances, and in the East the weather conditions were conducive to good patronage. In the West, where some of the houses opened on Sunday, the weather was the warmest of the season.

The Klaw & Erlanger headquarters in the New York Theatre on Monday evening resembled a political gathering of candidates on election night. Wire returns from the different theatres were continually reaching the office, giving particulars of the performances and receipts at both shows, while the long distance telephones were kept busily in use.

Neither A. L. Erlanger nor Marc Klaw were present. Mr. Erlanger spent the Sunday in Atlantic City, and Mr. Klaw rested at his New Rochelle home. Louis F. Werba, the general manager of the circuit, and William Morris, who booked the bills, were elated over the successful outcome of the first performances, and both remarked that a great strain had been lifted.

To Messrs. Werba and Morris is due the entire credit for successfully starting on its career a high class vaudeville circuit of seventeen houses on the day appointed with the bills advertised, a herculean task, too stupendous to be realized by any one not concerned.

Following the holiday, on Tuesday, business dropped off in the natural course of events, since last Tuesday was probably the worst theatrical day for patronage of vaudeville shows ever known. On Wednesday the box office told a better story, and Mr. Werba expressed himself as fully satisfied with the result, stating that while it seemed almost incredible the indications were that the first week of "Advanced Vaudeville" would bring a net profit to its promoters.

Boston, Sept. 6.

Without exception every dramatic critic in Boston gives high praise to the first specimen of Klaw & Erlanger's "Advanced Vaudeville," seen here at the opening of the Tremont Theatre under their auspices on Monday. The Herald says: "If the bill presented yesterday is typical of Klaw & Erlanger's 'Advanced Vaude-

ville,' theatre-goers may confidently anticipate many pleasant feasts this season. The program was of high excellence." The Globe says: "Very many came out of curiosity to see what the new policy was like, and it is almost needless to say that they remained until the close of the performance, departing in a happy frame of mind, and convinced that Manager Schoeffel and the K. & E. combination deserved success." The Post says: "Each act was of both interest and merit. The Tremont starts out on its new career most auspiciously." The American says: "There is nothing new in this brand of 'Advanced Vaudeville.' Every act but one has been seen here before, but the secret of the success is the fact that every act is a star act—there are no 'supper bills,' no frothy or lightweight acts. There is something that interests every person in the house, whether he is a 'high brow' or a 'low brow.'"

The opening performances at the three vaudeville houses here indicates that Boston really wants good vaudeville, and the opinion is freely expressed that the city can support three such houses, provided they put up good shows.

Philadelphia, Sept. 6.

Klaw & Erlanger opened the new Forrest Theatre here on Monday and gave to Philadelphia one of the handsomest theatres in America as the new home for "Advanced Vaudeville," which was introduced in Philadelphia at the Chestnut Street Opera House, April 22 of the present year.

The inaugural bill was specially arranged to give a first class, evenly balanced entertainment and in this respect it came up to expectations.

The Forrest is a model in theatrical construction and the thousands who have inspected the house are a unit in pronouncing it a beautiful playhouse of modern pattern.

The house opened to capacity Monday night (Labor Day) and the show met with general approval.

Hartford, Sept. 6.

Klaw & Erlanger occupies Parson's Theatre here for this week with "Advanced Vaudeville." Big houses greeted the opening performances, and Poli's was treated the same.

Vaudeville is not a permanent institution at Parson's, although it may be played there whenever open time from legitimate attractions affords the opportunity.

Hartford is concededly a good show town, and the belief is that two houses here could succeed.

Pittsburg, Sept. 6.

"Advanced Vaudeville" has again entered Pittsburg, this time at the Duquesne Theatre. The house has been re-

decorated and renovated, presenting an inviting appearance.

While the capacity is not as large, probably, as the management would like, business was big at the opening shows, which were threatened with a delay at one time through legal proceedings.

The Grand Opera House during the week has done its usual business, which at all times tests the capacity of the theatre.

Kansas City, Sept. 6.

The Klaw & Erlanger vaudeville played at the Sam S. Shubert last Sunday for the first time. It opposes in this city the Orpheum Theatre, under the management of the Orpheum Circuit Company.

The Kansas City "Star" had the following to say about the show on Monday:

"Advance vaudeville made its first appearance in Kansas City last night at the Shubert Theatre and a large audience enjoyed it in spite of the heat. The performance developed the fact that advanced vaudeville in a general way is little different from the vaudeville Kansas City is accustomed to. Only one act on the week's bill is different from the general run of vaudeville performance. This is the short performance of the 'Romany Opera Company,' a troupe of most efficient singers, which appears handsomely costumed in an attractive stage setting. The entertainment this company affords is of distinctly high class order, but nearly all of the other performers on the bill are ones who have been here before and have nothing new nor better than vaudeville audiences have seen here for many seasons. However, the performance is an excellent one and was thoroughly enjoyed last night."

St. Louis, Sept. 6.

With the mercury last Sunday hitting the figures in the tube at "91," no one was concerned in vaudeville or any other amusement given inside a theatre, but even with the weather conditions against an auspicious opening for Klaw & Erlanger's vaudeville at the Garrick Theatre, a fair crowd turned out to witness the first performance, and the theatre held what might be considered a large attendance in view of the weather conditions.

The show pleased immensely. With the temperature regulated to suit the public, the Garrick will draw business if the standard of the present bill is maintained.

Middleton & Tate, managers of the Columbia, the opposition vaudeville house here, profess not to be alarmed over the competition, but good vaudeville in one theatre will mean good vaudeville in both, something St. Louis will stand without murmuring.

Both sides went into newspaper advertising extensively, and the prevailing topic of theatrical talk has to do with vaudeville opposition. Public interest is aroused, and the fight will be followed closely by the theatre going public.

Milwaukee, Sept. 6.

Klaw & Erlanger's "Advanced Vaudeville" entered Milwaukee last Sunday at the Shubert Theatre. Despite that it was one of the warmest days of the summer, with the public favoring outdoor attractions, and another new theatre (Gayety, Eastern Burlesque Wheel) also opening, the Shubert held good crowds at both performances.

The local press gave good praise to the opening bill. One paper said:

"Klaw & Erlanger's gigantic new vaudeville enterprise received its Milwaukee inauguration at the Shubert Theatre yesterday, and if the initial bill may be taken as an example of the intentions of the world's most powerful theatrical firm, this city is sure of a series of vaudeville entertainments that will satisfy the most cautious devotee of the specialty stage."

Willy Zimmerman, the impersonator, booked on the opening bill, did not ar-

rive until Tuesday, owing to a wreck at Shoemaker, Col. Mr. Zimmerman's baggage was lost, and he went on to Chicago.

Buffalo, Sept. 6.

This city had its first vision of advanced vaudeville Sept. 2, and if the opening program at the Teck is a criterion to judge by, it will be a big success. The patronage on Labor Day was capacity.

Shea's did not suffer by the opposition, and no doubt Buffalo can take care of two houses.

Springfield, Sept. 6.

"Advanced Vaudeville" hit Springfield with a bang. Eleven acts besides the pictures are now on the bill. They kept coming up to Tuesday, and the result is the Nelson has a big show for a town of this size.

Charles T. Aldrich was billed to appear on the K. & E. program, but through, it is said, a conflict in telegrams, he did not arrive. The Gaudschmidts and Girard and Gardner came on instead. Jewell's Manikins were also added, and on Tuesday the "Golden Graces," who did not play the opening show, put in an appearance.

Charles E. Evans is the headliner at Poli's, the opposition, with Carroll Johnson as the extra attraction.

In Brooklyn on Monday Klaw & Erlanger operated two vaudeville theatres. The Grand Opera House opened Monday afternoon to a three-quarter house, but in the evening had a capacity attendance.

P. G. Williams' Orpheum held the opposition bill, and did full business at both performances.

Mr. Williams' show was estimated at \$5,800 for the week, while the program at the K. & E. Grand Opera House was reported to have cost \$4,800.

The Shubert, the other K. & E. theatre, commenced Saturday last, and played to good houses.

At the Tuesday matinee at the Grand Opera House, a count of the house is said to have shown 47 people in the orchestra, 38 in the balcony and 6 in the gallery, but the evening performance again brought out a good-sized crowd. Tuesday was disastrous for theatres in New York. It followed the holiday with the usual loss of business. Hammerstein's had the smallest attendance on the roof of the season, the New York Theatre suffered likewise, and the Colonial held but a bare handful.

Both the established Keith-Proctor institution and the newly opened Klaw & Erlanger house in Newark, N. J., were sold out Labor Day. The firm conviction prevailing among the local showmen, based on the first few days' showing of the rival vaudeville enterprises, is that with the standard of entertainment kept up Newark will support two vaudeville theatres at a profit.

ETHEL LEVEY OUT OF BILL.

Boston, Sept. 6.

Ethel Levey, one of the headliners at Keith's this week, had such a severe cold that she was compelled to close after Tuesday night and left at once for New York for medical treatment.

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Chas. E. Evans has been booked for the
season through the United.

Vardon, Perry and Wilbur have en-
gaged with "The Cracker-Jacks."

Walter Hearn is the guardian of the
"art room" at the New York Theatre.

Agents are inquiring after Georgia
Caine once more. Miss Caine is not en-
gaged at present.

Harry Scott, formerly manager of "The
Clay Baker," is now in charge of the Fam-
ily Theatre, Pittston, Pa.

Frank Milton and DeLong Sisters are
giving their specialty during the action
of Whitney's "Piff-Paff-Pouff" show.

The elder Ten Brooke, of the former
trio of Ten Brooke, Lambert and Ten
Brooke, is now with "The Casino Girls."

The Shubert theatre at Columbus, O.
(Eastern Burlesque Wheel) will open
Sept. 9 with Clark's "Runaway Girls."

Trovillo, the ventriloquist, will take a
vacation for five weeks before opening the
regular season. He has played steadily
for 48 weeks.

The latest advertising device gotten out
by Herbert Lloyd is a card index, con-
veniently gotten up and useful to agents
and managers.

R. C. Mudge, president of the White
Rats, has been appointed to the executive
committee of the International Artisten
Loge of Germany.

Thomas J. Meyers is the resident man-
ager of the Burwood Opera House, Omaha,
which has been linked to the Sullivan-
Consideine circuit.

Will Von Tilzer's new act, "The Gains-
boro Girl," written by Alfred Doyle and
staged by Geo. R. Wilson, has been
booked by the United.

Salmon and Chester are back in Aus-
tralia. After playing through their native
country a visit to India will be made be-
fore returning to New York.

Jules Delmar, of the United Booking Of-
fices, will have charge of the bookings for
the Keith houses at Syracuse, Columbus
and Cleveland this season.

Minnie Marx will bring a new singing
act into Pastor's week of September 16.
It is called "Ned Wayburn's Nightingales."

Eleanor Henry, who formerly did a
single singing act in vaudeville, will be a
member of Chas. B. Dillingham's "Mlle.
Modiste" company the coming season.

Lew M. Goldberg is manager of the
Grand Theatre, Joliet, Ill. The Castle
Theatre, Bloomington, and Bijou, Kan-
kakee, Ill., are also directed by Mr. Gold-
berg.

Carter and Blueford are now abroad,
where they are reported to be successful.
The colored team style themselves, since
striking the foreign territory, "The Cu-
bans."

Ollie Young and Three Brothers enter-
tained the youthful scions of the Newport
aristocracy recently under special engage-
ment by Mrs. Stuyvesant Fish, the society
leader.

Hill and Whittaker, who have not
played on this side in four years, have
been booked for the season by Jenie Jacobs
through the United Offices, opening No-
vember 19 next.

The new Williams theatre in Greenpoint
will not likely open before the season of
'08-'09. Building operations cannot com-
mence much before next November owing
to unexpired leases.

"That" Quartet, booked originally for
one month at the Wigwam (W. S. Vaude-
ville Association), San Francisco, had
the engagement extended two weeks
longer, at the same house.

The Sunday concerts at the Dewey and
Gotham theatres commenced for the sea-
son last Sunday, booked by the Morris
office. It has not been decided whether

the Circle will give Sunday vaudeville
shows this season.

Vesta Jerome, formerly of Jerome and
Morrison, has entered into partnership
with Dora M. Hall, "coon shouter" and
buck dancer, and the pair are showing a
new act at "Dreamland," Coney Island,
this week under the name of Hall and
Walsh.

L. Rosenthal, Jr., formerly stenographer
to P. J. Casey, of the Morris office, has
accepted a position in the headquarters
of the United States Amusement Com-
pany, in the New York Theatre building,
where Florence Glenn presides with grace
and dignity over the short-hand, type-
writing force.

When the foreign managers were as-
sembled in Berlin to listen to H. B. Mari-
nelli's scheme of a booking combination,
Ike Rose, husband of Saharet, wagered
Mr. Marinelli \$250 that the managers
would not listen to the agent for 30 mi-
nutes. Marinelli was with the managers
over four hours.

Oscar Hammerstein is fitting up an
apartment at his Manhattan Opera House,
where he will live during the opera sea-
son there. In addition to his numerous
other enterprises the indefatigable Oscar
has found time to invent a new non-punc-
turable automobile wheel that bids fair to
revolutionize that branch of the motoring
industry.

The Howard Theatre, Boston, which
opened last week for the Western Bur-
lesque Wheel season, has already 200 extra
vaudeville acts under contract. These
bookings extend until late in the season,
but all along there are spaces in the
shows to be filled later. Jay Hunt, the
manager of the house, returned from
Europe last week.

Camille H. Poujal, the street car con-
ductor in San Francisco, who assaulted
Victor Jerome, the contortionist, causing
the amputation of Mr. Jerome's right arm
as a result, was fined \$500 in San Fran-
cisco last week. A new trial was denied
and the ex-conductor must pay the fine or
serve 250 days in prison. Jerome is suing
the traction company for \$50,000.

Arthur Prince had \$150 taken from his
pocket last week. Mr. Prince has no sus-
picion of who relieved him of the money.
He had placed the amount carefully away
(as he thought) to settle some outstand-
ing accounts. Now the ventriloquist is
waiting to hear if his creditors received
payment. Mr. Prince says if the thief
knew where the money was, he ought to
know what it was there for.

Several foreign acts under engagement
to the United Booking Offices are pro-
hibited under a clause in their contract
from publishing their opening engage-
ment on this side before they shall have
actually appeared here on the stage. This
stipulation is new in American contracts
with foreigners, although a custom in the
agreements signed by vaudeville man-
agers on the European Continent.

A report reaching here says that the
Apollo Theatre, Vienna, which opened on

Aug. 16, had two disappointments on its
bill. The Apollo, Dusseldorf, Germany,
which should have opened as announced
on the same day, was obliged to postpone
the first performance twenty-four hours
owing to four disappointments, the first
time on record that this has happened on
the Continent. It is ascribed to the
"American fever."

At the new Gayety in Washington last
week the "Bowery Burlesquers" were the
opening attraction. Harry Hills, of the
company, lived in Washington for a short
time, and Neely Limbach, another mem-
ber, is a Washingtonian, born and bred.
Mr. Limbach suggested to Ben Jansen
that he "pull a local." "Just give 'out
'Dorsey Fultz,'" said Mr. Limbach, "and
see 'em fall off the seats." Mr. Jansen
"gave it out," then remarked, after the
silence had lifted, "I guess you have your
cities mixed."

P. C. Armstrong, of Dial & Armstrong,
returned to the city last week, leaving
his "Navassar" band playing an engage-
ment at Kansas City. A vaudeville offer
has been made for the musical organ-
ization, and if not accepted, the firm will
place four acts in vaudeville, including
"The Aeolians," their latest. The "Vas-
sar Girls" will be played in the variety
houses in any event. Forty instrumental-
ists are now members of the "Navassars."
There are eight trombone players among
this number, 6 saxophonists and eight
drummers, all girls.

There are rumors floating about that
agents abroad have advised acts consist-
ing of several people, and where substitu-
tion could be made without being easily de-
tected, to separate the act into two num-
bers, one coming here as agreed, and the
other remaining at home. This advice is
given only when the original act has not
been seen by the other of the contracting
parties. It will bring about, if practised,
the insertion of a strict "personnel" clause
in all agreements calling for the services
of foreigners who are booked for America
through the large agencies on this side.

Mr. and Mrs. John T. Powers, Western
players, who have not yet appeared in
New York, are coming East next year.
They are one of many acts in the West
which for some unaccountable reason are
kept there. Sometimes it is the art-
ist who does not wish to risk a metro-
politan showing, but more often the man-
agers. These latter gentlemen are astute,
and know their vaudeville. An act which
would find ready engagements in the East
is kept continually employed West, being
booked a year or more ahead. This is the
manager's scheme to keep salaries within
bounds, or at least that reason was
ascribed by a prominent Western manager
not so long ago. But the Western acts
are waking up. Several are working
around town now, and have been since
their entrance here. An Eastern manager
would be content to-day to pay the cus-
tomary money for certain lines of acts,
and suffer a little inferiority at the be-
ginning for the purpose of showing his
audience new faces. The success of West-
ern acts in the East has gone back to that
territory, and this season should witness
more unknown native acts in New York
than was dreamed existed a year ago.

UNITED'S TWO BEST SHOWS.

It was generally conceded this week that the two best bills playing in the houses of managers booking through the United Booking Offices were at Percy G. Williams' Orpheum Theatre, Brooklyn, and Keith's, Boston.

Below are the programs of the two houses, paralleled with the K. & E. opposing shows:

ORPHEUM.

Rooney Sisters.
Lavine-Cimaron Trio.
"Pianophiends."
Harry Bulger.
"Song Birds."
Shekla.
Cressey and Dayne.
Katie Barry.
Gillette's Animals.
Pictures.

KEITH'S, BOSTON.

Ethel Levy.
Robert Hilliard.
Edwards' "Blonde Typewriters."
Cliff Gordon.
Gallagher and Barrett.
Toosoonin Arabs.
Kelley and Rose.
Permane Brothers.
Max Duffex.
Dorothy Kenton.
Browning and LeVan.
The Zarrells.
Villers and Lee.
Pictures.

GRAND OPERA HOUSE.

Alexandroff Troupe.
Dumond's Minstrels.
Konorah.
Edna Wallace Hopper.
Barnold's Dogs and Monkeys.
W. C. Fields.
Mr. and Mrs. Jerry Cohan.
James J. Morton.
Max Tourbillon Troupe.
Pictures.

TREMONT, BOSTON.

"London Models."
Karno's Comedy Co.
Edna Aug.
Maude Hall-Macy.
Frank Bush.
Fiorenz Troupe.
O Kabe Japs.
Sisters Meredith.
Pictures.

SHAFFER ZIEGLER MARRIED.

Indianapolis, Sept. 6.

Although Shafer Ziegler, resident manager of the Grand Opera House, has had his hands full during the last four months, superintending the rebuilding of the theatre, he managed to find time to slip away and become a benedict two weeks ago.

Mr. Ziegler's bride was formerly Miss Georgia McDermott, of Avondale, a suburb of Cincinnati. The newly-wedded couple are at present making their home at the Hotel Claypool, in this city.

AARONS GOING OVER CIRCUIT.

Alfred E. Aarons left New York on Thursday morning for a tour of Klaw & Erlanger's vaudeville circuit. Mr. Aarons' first stop was at Philadelphia. He will be gone about two weeks. During that time, a visit will be made to each house and Mr. Aarons will witness at least one performance, noting the manner in which the theatre is conducted, also acquiring such other information as may be required at the New York headquarters.

TO FEATURE CARLIN AND OTTO.

In the near future Carlin and Otto, the German comedians, will be featured in a Klaw & Erlanger production of the "Rogers Brothers in Ireland," condensed for vaudeville purposes.

BENNETT'S, HAMILTON, OPENS.

Hamilton, Ont., Sept. 6.

Bennett's vaudeville theatre opened here on Monday. It was a gala society event. A packed house greeted the bill, a highly pleasing one.

The advance sale was very large. It appears the success of the house is well assured.

After the show Monday evening a banquet was served upon the stage by the directors of the company to the press representatives and others, prominent locally.

ORPHEUM CHANGES MUSICAL PITCH.

Chicago, Sept. 6.

After a season's experiment the orchestras of the Orpheum have abandoned the low or "international" musical pitch. The change was made with the beginning of the present season, when throughout the circuit orchestra leaders received notice from headquarters that hereafter the standard would be the "high" pitch. No reason was given for the change.

LILLIAN DOHERTY IN FOREIGN REVUE.

Lillian Doherty, formerly of the Doherty Sisters, has been engaged for the revue which is to be put on at the Metropole, Berlin, in November. This will keep the American comedienne on the other side until a year from now. Miss Doherty went to Buda-Pesth several months ago on the chance offered by a two weeks' contract. She remained there several months and was then booked for an engagement in Vienna. This will retain her in Vienna until early in November, when she goes to Berlin.

WILL ROGERS A STAR.

Chicago, Sept. 6.

Will Rogers, the lariat thrower, will star next season in a melodrama under the management of Lincoln J. Carter. Mr. Carter is one of the producers of "The Girl Rangers" at the Auditorium.

REMAIN AWAY ONE YEAR.

Louis Simon, Grace Gardner and company have been booked for a return engagement at the Pavilion, London, next summer. After a run there the act will play Moss-Stoll time in England moving over to the continent at its conclusion for engagements in Germany, and will then journey to South Africa for a tour. They will be abroad at least a year, using the same sketch, "The New Coachman," during the entire time.

STOLL OPENS COLISEUM.

From information received this week it may be stated that Oswald Stoll will reopen the Coliseum, London, during the month of October, giving two variety shows daily.

The Coliseum is Mr. Stoll's pet hobby in the English metropolis. He is the head of the large Moss-Stoll Tour in England, but has made the Coliseum more of a personal matter than otherwise. A company was organized which ran the venture, finally failing to make it successful.

The house was recently placed at auction, but no bids were received. Mr. Stoll still has confidence that it can be put upon a paying basis, and his attempt commencing in October will undoubtedly determine his future connection with the big amusement building.

TRADING ON NAMES.

San Francisco, Sept. 6.

The marital muss in which Maybelle Gilman and Charles E. Corey were recently involved is being used to exploit Pearl and Eunice Gilman, half-sisters of the comic opera star, who are playing a vaudeville engagement at an Oakland theatre. Their billing reads:

Pearl—GILMANS—Eunice

Sisters of MAYBELLE GILMAN, the Comic Opera Prima Donna, who recently married the MULTI-MILLIONAIRE Steel King, William E. Corey.

Pearl Gilman, 13 years old, appears in costumes formerly worn by her famous sister and gives an impersonation, more or less recognizable, of the star.

Mrs. C. H. Gilman, mother of the girls and also their manager, declares that New York vaudeville managers have offered her engagements and the family will shortly start East to accept.

WESTERN OPENS NEWARK MONDAY.

Newark, N. J., Sept. 6.

Opposition to the Eastern Burlesque Wheel will go to the post next Monday according to announcement made here this week. On that day the New Auditorium, held under lease by the Empire Circuit Company (Western Burlesque Wheel) will open its doors as a burlesque house with Campbell & Drew's "Avenue Girls" as the attraction. The Auditorium is on Orange street and has a seating capacity of about 1,800.

68 UNITED OPENINGS.

Sixty-eight theatres receiving their bills through the United Booking Offices commenced the season '07-'08 on Labor Day.

A score of booking representatives spent Labor Day in the United Offices prepared to take care of "disappointments" and like troubles, but the only instance in which a representative was called into action was the failure of an act to make Quebec from Boston owing to car shortage.

GOOD VAUDEVILLE FOR ANN ARBOR.

Ann Arbor, Mich., Sept. 6.

This city will have a new vaudeville theatre this season. Charles A. Sauer & Co. are building it and Fred T. McOmber will be the manager. The house will seat 1,200 and two shows a day will be the policy.

William Morris' Chicago office will attend to the bookings. The Bijou, a ten-cent house, it is reported, will not open.

S-C. BUYS NASH CIRCUIT.

The John Nash circuit, operating in the Middle West is now owned outright by Sullivan-Considine, having been purchased in a block recently. It was formerly run by Nash, but affiliated with Sullivan-Considine under a co-operative booking arrangement. Acts playing the latter circuit usually played the Nash time in whatever way it could be most conveniently laid out.

In selling out his vaudeville interests John Nash retained proprietorship in the Majestic, Indianapolis, of which he is still owner and manager. This house is a new one and takes its supply of attractions from the New York headquarters of the Sullivan-Considine circuit in the same manner the circuit used to be booked.

The Nash houses were located in Winnipeg, Minneapolis, St. Paul, Duluth, Superior and Fargo.

ORPHEUM IN SIOUX CITY OPENS.

Sioux City, Ia., Sept. 6.

The inaugural of the Orpheum in Sioux City, Ia., occurred last Sunday.

The house was formerly the Lyric. It is now owned by Kohl & Castle, of Chicago, and booked on the Orpheum Circuit. The theatre has been thoroughly overhauled and the decorations are in white and gold.

At the opening performance hundreds were turned away. Mayor Sears made an address before the curtain went up on an excellent bill, headed by Lalla Selbini.

FATIMA MIRIS IN LONDON.

London, Aug. 26.

Signorina Fatima Miris, a continental bright particular star, who renders fifteen operatic parts in 175 costumes, and can sing soprano, alto, tenor and baritone, has been secured for the London Hippodrome for October 7, at a reported salary of \$1,000 per week. She has had a lot of press booming, special cables, etc., and will do the first act of "The Geisha" all by her lonelies.

GERTRUDE HOFFMAN.

The ovals on the front page this week are occupied by Gertrude Hoffman, as herself (center), and in "imitative caricatures" of some of the subjects presented on the stage by the mimic.

There is little connected with the stage that Miss Hoffman is not familiar with. She has produced several successful plays for which her husband, Max Hoffman, wrote the music, and was ranked as a successful producer, with much demand for her services, before discovering her creative impersonations would cause a stir in front of the footlights.

Professionally, Miss Hoffman was talked about as an imitator before she appeared publicly in the role. Last season with "The Parisian Model," Miss Hoffman was known as the "hit of the show," and later in "The Honeymooners," on the New Amsterdam Roof this summer, she was an equal attraction to the box office with Geo. M. Cohan, the star of the piece.

The success met with in her direct debut into metropolitan vaudeville may be gauged from the billing this week in front of the Union Square Theatre, announcing Miss Hoffman as next week's feature. A big sheet is given up to the following reading: "Gertrude Hoffman; the Biggest Hit in Vaudeville."

FEIBER CREATES COMMOTION.

(Special Cable to VARIETY.)

London, Sept. 6.

H. H. Feiber, one of the United Booking Offices' foreign representatives, who lately arrived here, has placed the Variety Artists' Federation in arms against him this week by attempting to cancel 13 medium priced English acts which were booked for the United time in America.

Mr. Feiber is insisting that the artists will be unsuccessful if they appear on the other side. There is considerable commotion over the attempt to cancel, and the V. A. F. insinuates that intimidation is being attempted.

At the United Offices nothing is known of the matter stated in the above cablegram. E. F. Albee said that there must be some mistake. While it was possible Mr. Feiber had asked an act or so to place their American engagements back for a time to suit the booking convenience of the office, he had no knowledge of any wholesale cancellation, or attempt to do so.

Percy G. Williams could give no information regarding the story. Mr. Williams said he would not be surprised if it originated about an artiste named Odean Sparks, who had been booked over here for four weeks, but demanded more time, which could not be given. That was the only case, Mr. Williams remarked, which he could think of.

MUSIC COMPANIES INCREASING.

Both the United and American Music Stores Companies are adding to their list of retail places over the country. This week the American opened a store in Schenectady, and others are in view for Pittsburgh and Cleveland. The United is also after locations, and has considerable of a chain.

A man well versed in the music trade expressed the opinion this week that neither of the combinations would meet the original expectations. The scheme as at first outlined was to indent the large retail outlet obtained by Jerome H. Remick & Co., through the firm's connection with department stores in all of the larger cities, where Remick & Co., have the sheet music selling privilege.

The combinations have discovered that Remick & Co. are firmly entrenched in this position, and it is hard to dislodge them, or even make an impression upon their sales.

OBJECT TO SUNDAY SHOWS.

Washington, Sept. 6.

There is a prospect of trouble for the local managers who have made known their intention of running Sunday night shows in the capital. Sunday concerts are announced to open to-morrow (Sunday) at the Gayety, Belasco and Majestic theatres.

No sooner had this announcement been made by the respective managers than there was a concerted howl of protest from the local amateur reformers, and the police department was for days deluged with letters of fiery objection. The ministers of the city are as usual in the fore in the "crusade," with claims that Sunday performances seriously reduce the church attendance.

The Heras Family of acrobats, nine in all, arrive to-day from Europe. The act will play K. & E. time.

ISOLDE FRERES TAKE CHARGE.

(Special Cable to VARIETY.)

Paris, Sept. 6.

The Folies Bergere will be opened on Sept. 7 under the direct management of the Isolde Freres, who will also take charge of the Olympia, reopening the latter on Sept. 12.

This announcement just made removes Paul Ruez from the running, but what booking arrangements have been made, and how far H. B. Marinelli is now interested in the bills for those houses has not become known.

SHARP BROTHERS CLOSED.

London, August 27.

The Sharp Brothers, an American Blackface act, did not play out their allotted time at the Palace. They may be on your side now. It is understood here to be a question of finance. One or two Americans in London refused to advance the transportation to the act, through its conduct on the Palace stage.

They had opened as arranged, but after playing a short while informed the management they could obtain more money elsewhere. They were told to write a letter to that effect and a release would be given.

The letter did not arrive, and nothing more was heard until on Tuesday night, Aug. 20, the boys came out, deliberately insulting the audience and the orchestra, acknowledged to be one of the best in the city.

The curtain was rung down, and the Sharp Brothers ordered to leave the theatre forthwith, with the further information that unless their baggage was removed by the morning it would be thrown out on the street.

MISS TANGUAY SIGNED LONG AGO.

The article recently appearing in VARIETY, stating that the former story of Miss Tanguay signing with the United while playing the 125th Street house, was in error and she had only completed her contract a short time ago, was denied this week at the United's office, with the request that it be corrected in justice to the singer.

Miss Tanguay executed a contract with the United Booking Offices early last Spring, and it covered one year and a half at a salary of \$1,000 weekly.

Also it was denied that Miss Tanguay felt aggrieved at Reed Albee, manager of the Union Square, through her location on the bill during one show of her engagement there. No such occurrence as printed happened, it was said.

MR. AND MRS. COHAN PERMANENT.

The vaudeville tour of Mr. and Mrs. Jerry Cohan in "Running for Office," commenced this week at the Grand Opera House, Brooklyn, will continue during the season.

It was at first intended that a short engagement of the "Yankee Doodle Boy's" parents be played in vaudeville, but the success of the Brooklyn engagement changed that plan.

The Flying Martins are on their way to New York after playing five weeks in Seattle, Wash. They were engaged for that length of time in the houses of the Sullivan-Conside and Pantages circuits without a railroad jump.

ALLOWS NO "TIPS."

The order has gone forth from the general offices of the United States Amusement Company that no fees of any kind for any services be accepted in any house on its circuit of "Advanced Vaudeville" theatres. This notice has been directed to each.

Louis F. Werba, the Klaw & Erlanger general vaudeville representative, said this week that the rule had been promulgated for the reason the salaries paid the house staffs were the largest of any in the country, and the Amusement Company wanted artists to put forth their best efforts while playing at its theatres, with the knowledge that such effort was not dependent upon any fee to be paid out for services rendered by an employe in the pursuit of his duties.

What the artist required in his act would be furnished gratis, added Mr. Werba, upon requisition being made. Instructions to this effect have already been issued.

CLAIRE ROMAINE DISAPPOINTS.

Montreal, Sept. 6.

Claire Romaine, an English artiste, was billed for the opening K. & E. bill in this city, but did not appear at the Academy of Music, Joe Flynn coming here in her stead.

Miss Romaine was announced to have only arrived in New York last Saturday, and on Sunday found herself hoarse and weary from the voyage. It was not deemed advisable to have her open under the circumstances.

STILL CALLS ACT "JUST KIDS."

Schenectady, N. Y., Sept. 6.

Felix and Caire are playing at the Mohawk Theatre this week, and the program describes the act as "Just Kids." The Mohawk is owned by Weber & Rush, of New York City, who also are the proprietors of the "Bon Tons," a burlesque organization, numbering among its members Rawson and Clare, who were the first to use this title in the variety profession, and are still employing it.

TOM MOORE "JUMPS" CONTRACT.

Akron, O., Sept. 6.

Tom Moore, the "coon shouter," is accused of contract-jumping by Manager Hawns, of the Casino, week Aug. 25. He played this week out, according to the story, and was booked for an engagement in several of the houses controlled by the same management. Moore was even billed in Canton, O., but failed to give notice of his intention to disregard the date, and did not put in an appearance.

A BUSY MANAGER.

Ed F. Rush, the producing member of Weber & Rush, is entitled to some sort of a medal for the swift production of pieces, but Mr. Rush will not even speak of it.

It is talked about, however, that in two weeks and three days Rush turned out ready for the road Weber & Rush's "Parisian Widows," "Dainty Duchess," "Bon Tons" and "Morning Glories," equipping the shows from costumes to scenery, besides rehearsing the companies.

TURBULENT COLONIAL MATINEE.

The opening matinee of the season at the Colonial on Labor Day brought a recurrence of the scenes which were a dread to the artists playing the house early last season.

After David L. Robinson assumed charge of the theatre towards the closing, he stopped the practice. Mr. Robinson thought he had stamped it out for good and all, but on Monday afternoon in the motley crowd which swarmed to the gallery were a few celebrators of the holiday.

No extra precaution had been taken to quell any disturbance and after the intermission, with the additional beverages stowed away, the crowd commenced when Beatrice Lindley, a foreign artiste appearing for the first time, came on the stage.

They caused Miss Lindley to retire, and Julius Tannen followed. Mr. Tannen had been in his dressing room and did not know of the preceding scene. Walking upon the stage he was at once interrupted from the gallery. Percy G. Williams sat in a box and Mr. Robinson was in the back of the house. Mr. Tannen was not quite certain what he should do under the circumstances, but "took a chance," telling the gallery in moderate language what his composite estimation of them amounted to. He at once received the support of the orchestra and it quieted the mob. He remained on the stage for 21 minutes.

Next Monday, Mr. Robinson says, there will be five special policemen in the gallery, and an ambulance stationed at the door. The manager states he will break up the crowd of loafers disturbing his show if they all have to go to the hospital and it stops the performance to do it. Failing in this, the gallery will be closed hereafter at the Monday matinee. An admission of 50 cents to the top loft may also be tried.

ARTISTS THE HITS.

Chicago, Sept. 16.

The huge Auditorium opened its regular season on Sunday last, with George W. Lederer's musical production "The Girl Rangers." The large and magnificent playhouse has been transformed into an all-year-round theatre and the attractions of Klaw & Erlanger will be played.

The musical show which auspiciously inaugurated the season is the largest and most massive ever presented on any stage. It combines vaudeville, musical comedy, melodrama, circus and every other conceivable branch, employing more than 200 people. The individual hits in the show are credited to vaudeville artists, whose personal direction the spectacle is given. The celebrities identified with the variety field who received unstinted commendation for their work are Reine Davie, Lillian Shaw, Grace Tyson, Francis Sullivan and Will Rogers.

The theatre seats 4,000 people and Milward Adams is the resident manager.

About the middle of next month the show is expected to be transferred to New York for a run to make way for Klaw & Erlanger's "Advanced Vaudeville," which is then scheduled for the Auditorium.

The show is drawing large audiences, and the gross receipts for the week are estimated at \$20,000.

Louis Harrison will appear week of September 30 in one of the Percy G. Williams local theatres in a monologue.

"KIDNAPPED" AN ACT.

"The Golden Graces," a foreign posing act under the management of a Mr. Brenjk, were very much in the vaudeville managerial eye this week.

The act, or a part of it, first came to this country last May, booked through H. B. Marinelli office for William Morris under an agreement to play either eight or twelve weeks.

After Brenjk arrived there was some delay in the girls reaching here, and it was July before "The Graces," with two American substitutes, had a showing. A couple of weeks or so were played for the Morris office, and a Sunday night showing on the New York Theatre Roof given, but at this time, one of the girls was missing, which spoiled the performance.

Afterwards Brenjk applied to Weber & Rush for an engagement with one of their burlesque companies, but nothing came of it. No more was heard of the act until it played the Chestnut Street Opera House, Philadelphia, last week.

The Morris office had booked it for the Nelson, Springfield, to open on Labor Day, and had so notified the act's manager. On Monday morning Mr. Morris was informed by A. E. Johnson, of the Orpheum office, that two of the girls were ill, and the act could not play. Mr. Johnson was formerly connected with Marinelli, and had transacted all business for Brenjk.

William Morris did not place faith in the excuse, and instructing his entire force to commence a hunt for Brenjk, started out on the same quest. He learned the manager of the act was in a theatrical boarding house on West 38th street. Mr. Morris jumped in a cab, drove to the place, and locating Brenjk on the ground floor, grabbed him by the throat, dragging him to the curb outside, where he threw him in the cab, and P. J. Casey, who had accompanied Mr. Morris, sat upon the for-eigner until the cab rolled up in front of the Morris office.

While Morris and Brenjk were talking the matter over, with the latter frightened nearly out of his senses by the strenuous movements of American agents, Mr. Casey called upon Mr. Beck, who had signed the act for ten weeks or more over the United time.

Casey explained the case to Mr. Beck, who stated that had he known the act was under contract to anyone, it would not have been signed, but he was informed no written agreement existed between Brenjk and the Morris office; the only claim the latter having being moneys advanced, for which they would be reimbursed.

The upshot of the affair was that Beck consented to the "Golden Graces" playing Springfield this week upon the condition that the Morris office make no further claim on their services after receiving the amount due, about \$600.

This was placed in writing, and the "Graces" departed Tuesday morning for Springfield. They open at the Grand Opera House, Pittsburg, on Monday.

Mr. Morris said he cared only to deliver the bill programmed for the Springfield house, and had no interest in the future time. Brenjk, after his "interview" with Morris, informed Mr. Johnson he thought surely he would be killed when Mr. Morris took him away; he didn't know what these Americans might do.

FRIEND AND DOWNING'S CASE.

The article appearing in last week's VARIETY relative to Friend and Downing having broken a contract with Klaw & Erlanger to accept an engagement over the United time, brought forth a statement from Friend's brother this week, a young attorney, who stated he acted in a representative capacity for the pair, now playing at Keith's, Philadelphia.

Mr. Friend positively affirmed that the contract signed by Friend and Downing for Klaw & Erlanger on Aug. 14 contained an inserted clause calling for its return by 2 p. m. the same date, confirmed. This not having been complied with, said the lawyer, Friend and Downing felt at liberty to engage where they pleased.

Upon the request of the lawyer a VARIETY representative called at the office of William Morris and asked permission to see the original contract between Klaw & Erlanger and Friend and Downing. It was shown with the signatures of both attached, but the clause mentioned was nowhere found in or attached to the instrument.

Other details of the affair not before printed were ascertained this week, when it was learned that the United Booking Offices had negotiated with the act before a contract with the Morris office was broached. The act was under engagement to Hurtig & Seamon, with a two weeks' cancellation clause, which was taken advantage of. The members of the firm heard that Friend and Downing were looking for time at the United, and calling there acknowledged the cancellation of their contract was in form, according to the terms. The booking with the United lagged until the team came in, saying that meanwhile they had signed with Morris, but had received no confirmation, and had cancelled their signature to the paper by registered letter.

Upon this statement, the contract with the United was entered into.

RAISING ADMISSION IN NEW ENGLAND.

Providence, Sept. 6.

Beginning with this week an advance is made in the scale of admissions in the Keith local house. A like advance is reported at the Poli theatre in Waterbury, Conn. Local theatre goers are not adverse to paying increased admission fees for improved shows, but opposition has not raised its head in Waterbury or Providence as yet, and the impression gains ground that the United Booking Offices coterie proposes to make the theatre goers in towns where there is no opposition help support the struggle in other New England cities where the Keith interests and their connections are engaged with rivalry.

It is generally regarded as a good piece of showmanship.

LOUISE GUNNING SIGNED.

At the Colonial next Monday Louise Gunning will appear, having been booked by M. S. Bentham.

It is said Miss Gunning has a three years' contract with the Shuberts, who have not released her, and it would not be surprising to the vaudeville side were legal proceedings to follow the Williams engagement, either before or after.

FISCHER SAYS HE'LL SUE.

The publication in VARIETY last week of Clifford Fischer's intention to demand through the courts an accounting from William Morris of the amount paid all foreign acts booked by or through Mr. Morris for engagements on this side led Mr. Fischer to confirm the story.

The foreign agent said he had placed the case in the hands of his attorney, William Grossman, of House, Grossman & Vorhaus, and papers were being drawn.

A four-years' contract with Morris, commencing last Spring, said Fischer, was given him, and he had made a demand for the commissions he alleges he is entitled to as the exclusive foreign agent for the William Morris office.

Mr. Fischer said he thought Morris had booked about 70 foreign acts for this season at an average weekly salary of \$300, and the amount mentioned in VARIETY (\$40,000), as his claim for '07-'08 was about correct.

START EAST ON S.-C. TIME.

There is talk in the Sullivan-Considine camp of re-routing the circuit under a new arrangement which will make the starting point of acts at Scranton, instead of in one of the Western towns, as for example, the present scheme of opening in Butte, Mont.

The Sullivan-Considine supply of acts is largely drawn from New York, and the officers of the circuit look with favor upon the scheme of having them begin their time somewhere near the Atlantic seaboard. The experiment has been tried in scattered instances and is said to have worked out advantageously.

It was said at the S.-C. New York offices this week that the working out of this plan was probably the cause of Chris. O. Brown's contemplated visit to the East, although the New York office had had no definite notification of such a move on Brown's part.

BOUCICAULT UNDER SALARY CONTRACT.

Aubrey Boucicault is working in vaudeville under an unusual arrangement. Several agents "went after" him as long as two months ago, and secured his consent to a tour in the varieties.

When everything was ready for the signing of the contracts the S. H. Wallach Company advanced him a new proposition which he accepted. He is now under contract to the Wallach concern, receiving a stated salary for a specified number of weeks, and not coming in contact with the booking system or theatre managers at any point.

SECOND HOUSE IN JOLIET.

Chicago, Sept. 6.

M. Goldberg, proprietor of the Grand Theatre, Joliet, Ill., has purchased a piece of property in that city upon which he will erect a new vaudeville theatre. Sixty-five thousand dollars is the amount paid for the site. First-class vaudeville will be given.

The Grand, now playing large acts, will be probably converted into a 10-cent house, giving the town two vaudeville theatres.

"CHARLIE" DUNCAN PASSES AWAY.

Charles Duncan, the vaudeville comic and character singer, and an artist with a large personal following in the theatrical profession, died very suddenly at his home, 136 East 17th street, Wednesday morning.

Mr. Duncan had been in ill health for nearly a year, but insisted upon working until about three months ago when he appeared for the last time during a few weeks engagement over Western parks. Since then he has been living, with Mrs. Duncan, at the 17th street address. The Actors' Society supplied his wants.

The deceased had been in good spirits all this week and his death was very sudden. He arose Wednesday morning and was about to sit down at the breakfast table, when he fell to the floor unconscious. He was dead when a physician arrived. Heart disease was given as the cause of death.

Duncan had followed practically the same line of work, that of comic and character singing, for many years. He was a favorite at Pastor's, where he appeared frequently and was known as one of the "regulars."

Duncan was born in 1853 at New Albany, Ind., where his parents still reside. The Actors' Society took charge of the funeral.

FRED GOTTLÖB DIES.

Fred Gottlob, of Mr. and Mrs. Fred Gottlob, passed away recently in Chicago. His death was due to a serious operation. Fred Gottlob started his career as a vaudeville artist in St. Louis a good many years ago, and during his professional life has played from ocean to ocean on the American continent.

The deceased is survived by a widow, Amy Gottlob, of 307 S. Western Avenue, Chicago. The funeral arrangements were in care of the B. P. O. E., of which the late artist was a lifelong member.

INTERSTATE INVADERS NASHVILLE.

Chicago, Sept. 6.

E. F. Rickson, vice president of the Interstate Circuit, will build a new theatre in Nashville, to be ready by January 1. The cost will be \$70,000 and seating capacity 1,200.

OLYMPIC OPENS SEPT. 16.

Chicago, Sept. 16.

The reconstruction of the Olympic Theatre has progressed so rapidly that the house will be re-opened on September 16, giving Kohl & Castle four first-class vaudeville theatres in this city.

Ethel Levy has been chosen as the headliner of the opening bill.

MUSIC-PUBLISHER-MONOLOGIST.

Harry Von Tilzer, the music publisher, has been booked by Jack Levy to play in vaudeville on the United time. He will open on Sept. 16th.

Daisy Harcourt, the English singing comedienne, missed her boat on the other side. Her opening date at Dayton, O., will take place on Monday. She was booked to open Labor Day.

Jos. Hodgini, the foreign circus manager, sailed for home on Thursday.

ARTISTS' FORUM

Confine your letters to 150 words and write on one side of paper only. Anonymous communications will not be printed. Name of writer must be signed and will be held in strict confidence, if desired.

Gibel Salikh, La Khumass Mountains, Morocco; Africa, Aug. 7.

Editor VARIETY:

I am sending you this letter with brief news relating to one of the most remarkably realistic dramas. The spectacle started when I arrived here in the camp of Muly Ahmad Raisuli, the Moorish bandit, or by an American description "Jesse James, the Second."

I was commissioned by the foreign minister of the Sultan at Tangiers to deliver letters and packages to Kaid MacLean, an English army officer, who is held a prisoner by Raisuli.

On my arrival yesterday at 11 a. m. Raisuli received me with usual Arabic Mahaba. I handed the packages to him, and he ordered one of his men to give me some food. I was very hungry, but had to eat dry figs and barley bread, with pure olive oil. My horse had a better lunch of fresh green grass.

There are about 500 well armed men here with Raisuli, besides about 5,000 natives of La Khumass, among whom Raisuli is camping. Kaid MacLean is an old-looking, gray-haired man. He wears a Moorish turban, and is of very distinguished appearance. There are 25 men guarding him. Raisuli gave me permission to shake hands with Mr. MacLean and to say to him in Arabic "How are you, sir?" but nothing else.

This camp is on the top of the mountain called "Gibel," and gives a clear view of the country for miles around. Raisuli does not appear to worry. He is a man of about Oscar Hammerstein's size, but his long hair and whiskers give him a frightful appearance. Raisuli's skin is clear white. A student would accept him as the real type of a third century Roman chief.

His mother was a Sharfufian woman. Raisuli has one brother by his father and mother, but has about 50 other "brothers" from "relatives." The bandit is a learned man in the Mohammedan religion. Yesterday he led the prayers, after which he read two letters from the tribes Bini Hassan and Beni Ensoor. Both promised to support him against the forces of the Sultan.

I am writing this letter between 11 12 at night. My candle is very low, so I must close. I expect to have a long conversation with Raisuli to-morrow. I shall now lay my head down on my saddle and close my eyes, hoping to dream of comfort enjoyed by my friends at the Green Room Club restaurant.

Aug. 8.

I am starting this again at 4:30 p. m. Raisuli and his men are going to move to Gibel Gazi, about 18 miles east of here. I have been notified to follow the camp.

The Sultan's troops are approaching. I will be very glad to get away alive from this wandering bunch.

Raisuli is treating me nicely on account, I think, that when he was the Sultan's prisoner in Madagascar eleven years ago I fed him. Raisuli has always appreciated it. If I could have a talk with him I am sure I could convince Raisuli of the future for him if he would return to America.

There is a Moorish Hebrew here with Raisuli. He speaks French and English, and I believe he is Raisuli's confidential adviser. My time is up, and I will have to end this or some one may end my life. I know they are not particular about those things.

A messenger is here with us. Raisuli told him to depart to-morrow, and to the messenger I give this letter to mail in Tangiers, where all the members of my Tozoonin Troupe are. They performed two weeks for the Sultan in Fez. They are in Tangiers waiting for me to return, but I have sent word for them to sail for New York from Gibraltar on Aug. 26.

Sie Hassan Ben Ali.

(When Sie Hassan Ben Ali, who is a manager of many Arabian troupes of acrobats playing over here, left for Africa, it was with the intention of inducing Raisuli, the bandit chief, to return with him, and show in vaudeville or elsewhere on this side. In his own country, Sie Hassan is a man of much wealth and influence. His visit to the bandit's camp, while ostensibly to deliver letters, was in pursuit of the mission he had undertaken. The letter received consisted of small sheets of yellow pad paper, written in lead pencil, and as though the writer was not at ease.—Ed.)

Pike's Peak, Colorado Springs, Colo., Aug. 31.

Editor VARIETY:

I can safely say I am a man of records. I thought I was all to the good when I entertained at a wake in Brooklyn, N. Y., three years ago, but now I beat all records. I was engaged by Bob Ellis, who is resident manager of the Empire, Colorado Springs, to amuse a party of 100 called "The Quakers of Penn." I appeared in the parlor of the Peak's Hotel on top of Pike's Peak. I can swear I have been up higher than any vaudeville artist in the world as an entertainer. I also am the only one who ever played on top of Pike's Peak, Colorado Springs, Colo. (Saturday morning at 11:30, August 31, 1907). Colorado Springs is 14,000 feet above the level of the sea, and Pike's Peak is still one mile and a half higher up.

Eddie Leslie.

Sept. 1.

Editor VARIETY:

In a recent number of VARIETY there was an article giving Charles Seigrist credit for accomplishing a double somersault from the ground. Jim Cowley, of Latoy Brothers, comedy acrobats, on Friday afternoon, Aug. 30, did a round-off, flip-flap, double back somersault at Des Moines States Fair, where Latoy Brothers were working as the free attraction.

Mr. Cowley accomplished the trick with grace and apparent ease near the close of the act after doing much hard tumbling. In my estimation he deserves great credit, as it was a boiling hot day, and he was working in the open on a platform.

Mr. Cowley showed this trick last season on several occasions.

The following acts were on the bill and several witnessed the trick:

Sensational Boises.
Jackson Family.
Ferissen Troupe Arabs.
Wills and Hassen.
The Fowlers.
Laurent Trio.
Auer and De Onzo.

C. S. Auer.

Parkersburg, W. Va., Sept. 3.

Editor VARIETY:

I saw advertised in VARIETY where chorus girls were so scarce. If you need any at any time my friend and I would like to come. Have some road experience.

Ruby Marshall,

Care of Jackson Hotel, Parkersburg, W. Va.

New York, Sept. 2.

Editor VARIETY:

I just read an article in VARIETY, and I wish to take it up. It stated that a certain agent had over 500 correspondents from different acts, but would not book any or write because he did not know them. Very likely I am one of the acts he would not answer, as I wrote and did not receive a reply, but that does not prove that because he does not know me I shall not work.

His system is entirely wrong. I have an act that has played the very best of time in all parts of the globe, and yet he does not know me. Any agent who can remember over 500 different acts is going some in this business. There are hundreds of acts which do not know Maurice Boom, and there are many good acts that he will never know.

J. Wallace.

Bayonne, N. J., Sept. 4.

Editor VARIETY:

Mr. W. S. Harvey still continues making insulting remarks, saying we have stolen the act we are doing and originated. If this person, Mr. Harvey, is working an act likewise, he is stealing from us. Numerous artists have informed us lately about Mr. Harvey's act. They also claim our act is entirely different.

We wish to rectify the mistake, mentioning parlor suite. And furthermore, if at any time this gentleman, Mr. Harvey, wishes to have a personal interview we will give him all the desired information regarding our act.

Parker Brothers.

\$23,000 NEW YORK'S FIRST WEEK.

On last Sunday night, after sixteen vaudeville performances had been given at the New York theatre under the management of Klaw & Erlanger, the gross takings at the box office amounted to \$23,300. The Sunday night show brought \$2,206.50 into the house.

An estimate of the profit for the management shows a net earning of about \$1,000 for the inaugural week of "Advanced Vaudeville" at the house.

The advertising for the opening, rendered rather heavy through that event, amounted to \$2,900; the orchestra costs \$604 each week (18 pieces), and the entire expenses of the house, exclusive of the bill, but including the normal advertising, rent, attaches, etc., foots up \$7,000. The bill for the opening week added \$7,050 (16 shows) to this, leaving

Harry Fisher, late of Fisher and Carroll, opens at the Twenty-third Street on Oct. 6 in a monologue.

COMPLAINT AGAINST MYSTICUS.

The White Rats of America, through the Variety Artists' Federation of England, have received a complaint entered in the organization across the water by Mr. Hymack, who alleges that Mysticus, a quick change artist now playing the Klaw & Erlanger circuit, is a "copy" of himself and act.

William Morris, who booked Mysticus, says there is no data at hand of convincing proof that Mysticus is a copy of Hymack, and no one has been found over here who has seen both acts. Should it be proven that Klaw & Erlanger are harboring a copy act, Mr. Morris stated, it would be stopped at once.

It is understood the White Rats have written the English order for more particulars, and the matter will rest until a decision can be made.

Hymack has been engaged for a New York appearance by Percy G. Williams. He is due to open here in December. Mysticus has yet to be seen in New York owing to the act he is presenting not being considered up to the Metropolitan standard. Mysticus denies he is a copy, and claims the right to everything he does.

NORTHWEST CIRCUIT IN SEATTLE.

Portland, Ore., Sept. 6.

The United States Amusement Company, recently organized to carry on a chain of vaudeville theatres in this and neighboring States makes the announcement that it has secured the Lyric Theatre, Seattle. It is reported at the same time that the United States people through its local representative are conducting negotiations for the acquisition of another theatre here. The declared intention of the concern is to secure and operate a circuit of eight theatres in Oregon, Idaho and Washington, besides controlling others in Vancouver and Victoria, B. C.

NEW EASTERN SHOW.

Chicago, Sept. 6.

"The Mardi Gras Girls" is the name of the new burlesque show which Al Reeves and W. S. Campbell are organizing. It will play the Columbia Amusement Company's houses (Eastern Burlesque Wheel), and is scheduled to open the season at the new theatre in Toronto some time in October. C. E. Relyea will be the manager.

POPULAR VAUDEVILLE IN YOUNGSTOWN.

Youngstown, O., Sept. 6.

The Edison Theatre here will shortly be elaborated into a popular priced vaudeville house. A policy of vaudeville will be conducted there under the management of George Olnhausen, the present proprietor, who also owns the new Bijou, a vaudeville theatre now in process of construction. No announcement has been made as to where the new enterprise will secure its supply of acts, but the presumption is that it will form some sort of affiliation with one of the many small circuits in the middle West.

Jack Davis, last season with Hyde's "Blue Ribbons," has signed to play in "The Seminary Girls."

GOOD ADVICE

The following letter has been forwarded to all members of the White Rats of America:

"New York, Sept. 2, 1907.

"Dear Sir and Brother:

"In view of the abnormal growth of vaudeville during the past few years, and particularly this season, it behooves each member of this organization to:

"Live strictly up to his contract.

"Avoid unnecessary dispute and discussion.

"Be lenient and ready to assist those under whom you are working and do everything in your power to make each performance a success.

"Refrain from criticism or comment on other vaudeville acts playing the same town.

"Refrain from cancelling or accepting a cancellation of a contract without first submitting your case to this office for advice.

"In case of just cause for complaint, submit full details in writing to this office, after having your communication endorsed and substantiated by some artist on the same bill.

"We are now well on the road to success and it is fervently hoped that Brother Rats, by their courteous, honorable and gentlemanly behavior, will earn the esteem of the managements by whom they are engaged and thereby assist us in arriving at the goal we aim for:

"The betterment of conditions between the manager and artist."

"Fraternally yours,

(Signed)

"R. C. Mudge,

"President, White Rats of America."

SAYS MEYERHOFF IS ABROAD.

According to an officer of the New York Vaudeville Contracting Company, which is seeking to have him declared in contempt of court, Hans Meyerhoff is in Europe, having sailed Aug. 14 on the Holland-American liner "New Amsterdam" from Hoboken. His name did not appear on the printed passenger list from the circumstance, it was said, that he purchased his passage at the last minute.

Up until that time, according to the statement of the same officer, he had been living in the Meyer Hotel, Hoboken, outside of the jurisdiction of the New York State courts.

The courts have granted the contracting company an order requiring Meyerhoff and others to show cause why they should not be declared in contempt, but service has not yet been effected upon Meyerhoff and Felix Reich, against whom it was also directed.

Arthur Blondell, an associate of Meyerhoff's, appeared before the Supreme Court last week with a motion to be allowed to file an answer to the contempt proceedings. At the last hearing of the argument Blondell did not put in an appearance, and this move was designed to correct this.

\$150,000 PRODUCTION.

The Hippodrome opened last Saturday with the production of last season which was carried along by Messrs. Shubert and Anderson on the lines originally laid out by Frederic Thompson before he disassociated himself from the Hippodrome management through the oppressive tactics adopted by the money men behind Thompson & Dundy at the time.

Under the Shubert-Anderson régime last season the Hippodrome cleared \$180,000 net.

A new production will probably be put on by December 1 to cost \$150,000. It will be the proof of the present managers' capacity, and will probably settle the immediate future of the massive place as an amusement resort, under the present managers, if the new piece is not successful.

"LIFTED" GUS HILL'S PIN.

Gus Hill is learning the ways and habits of the New York pickpockets at great personal expense. In a hurried trip to the Pennsylvania railroad station a night or two ago, a large man on a Sixth avenue street car jostled Hill. The manager objected to such usage and the other picked a quarrel. The pair decided to settle the difference on the street. Several other men on the car got off to watch the festivities. Hill landed one short-arm jab, when the other dropped. Then the crowd closed in to stop the fight.

After it was all over Hill's diamond pin had gone hence, and he realized that the whole trouble had been "cooked up" for no other purpose. Next time any one jostles Hill on a car he says he'll sit tight and get his revenge by writing a complaint to the street car company next day.

TED MARKS HOME.

Ted Marks is home again, making the necessary bookings for the re-opening of the Sunday concerts at the American which will occur on September 20th.

Mr. Marks brought back with him from England the sole rights to exhibit the moving pictures of the English Derby, which Richard Croker's horse, "Orby" won. The film is 700 feet in length, and runs about 20 minutes, showing scenes from the early morning gallop to the finish before the grandstand.

The ocean traveller also has the production rights to "Musical Memories," a medley of popular airs requiring 27 minutes to play, and which is now given as an act by itself at one of the London Halls.

OPENING IN WHEELING.

Wheeling, W. Va., Sept. 6.

Sept. 9 will be the opening date for the brand new play house in Wheeling, known as "Wonderland," owned by the Metropolitan Amusement Co. and managed by Harry Rogers, who is well known in this section.

DUQUESNE CASE ADJOURNED.

Pittsburg, Sept. 6.

A flag of truce was flashed in the theatrical war shortly after 2 p. m. last Monday, and the hostilities came to an abrupt ending in Common Pleas Court, where Harry Davis was trying to have the Duquesne Theatre restrained from playing vaudeville on the grounds that it was being operated by Klaw & Erlanger, with whom he held a contract preventing the booking of attractions there for some time to come.

Mr. Davis, after the adjournment, said: "I did not want to take snap judgment on the people who are scheduled to appear at the Duquesne this afternoon, or this week; but I have a contract with Klaw & Erlanger that means something, and I want to find out what the courts have to say."

After the testimony in the case was in, and following the evidence of Thomas F. Kirk, manager of the Nixon Theatre, who in substance testified that the United States Amusement Co. furnished the attractions at the Nixon for the summer vaudeville, Attorney Jas. P. Beal, for Mr. Davis, made his argument.

Mr. Beal contended that the United States Amusement Co. was nothing more than a cloak to enable Klaw & Erlanger to break their contract with Davis, and establish a competing vaudeville house in Pittsburg.

Mr. Burleigh argued the case for the United States Amusement Co., which he said was the sole owner and operator of the Duquesne Theatre, and therefore a third party as far as Mr. Davis' contract was concerned. As for Melville Stoltz, the local manager of the Duquesne, Mr. Burleigh said he has been employed but three weeks by the U. S. Amusement Co., and could not know who all the executive officers of the company were. Mr. Burleigh complained of the "indecent haste" which he said was taken in bringing the suit, and read from New York papers to show that the U. S. Amusement Co. was not a thing of straw.

"I will bring Klaw & Erlanger here to try this case on its merits if given time," said Mr. Burleigh. The proposition was no sooner made than accepted, and stipulations were put in writing to the effect that Klaw & Erlanger would appear and answer the bill. This will probably be done within the next ten days.

Many artists were on the stand, including J. Francis Dooley, Caicedo, Frank Herbert, Al Shean and Geo. W. Monroe. Mr. Monroe was asked for his contract and replied that he did "not have any; that he was booked by William Morris for a number of weeks, and would receive orders to appear weekly as the season wore on."

Walter C. Kelly's engagement at the Palace, London, was prolonged for three weeks over the original time engaged for (four) at an increase of \$150 weekly. Mr. Kelly's first salary was \$250 a week; he received \$400 for the extra time, and has an offer of \$500 weekly for a return engagement. No one but those who are familiar with the English conditions appreciate what this means, but it stamps Mr. Kelly's unqualified success on the other side even more firmly than the English newspapers have reported.

Ida Renee, the English diseuse, arrives to-day. Miss Renee will play the K. & E. time for 20 weeks.

WERBA DISCOVERS A BROTHER.

It is years and years since Louis F. Werba, Klaw & Erlanger's general vaudeville representative, left his Vienna (Austria) home. To be historically correct, Mr. Werba was so young at the time, he did not know the rest of his family, and the other day received a letter from Connecticut which told him the writer was his half-brother.

The only events of his youth which have impressed themselves upon Werba's mind are that he was a child when he left home, and that he had no say in the leaving. When old enough to know what had happened, Mr. Werba found himself in an orphan asylum in big America.

He later learned that his father had died when he was four years of age. Shortly before his death, he married again, Mr. Werba's mother having previously passed away. Louis' father's intention was to provide a mother for his family, whom he knew he would soon have to leave. Upon his death, his second wife slighted the obligation, and in the distribution of the children, Louis was consigned to the United States.

Mr. Werba left the orphan asylum at the age of fourteen, entering the theatrical profession by the business route, becoming the assistant treasurer of a Cleveland theatre, occupying the same position which a few years before A. L. Erlanger had graced.

Leaving the box office for the managerial end, Mr. Werba at 19 was in charge of all the amusements connected with Selkirk park in Milwaukee. A year later Mr. Werba became a road manager for Klaw & Erlanger, having command of several traveling attractions until permanently located as the director of the New York Theatre, when that edifice was purchased by the "Syndicate" firm. He has continued in the same capacity even lately when burdened with the onerous duties of developing and opening the Klaw & Erlanger vaudeville circuit, successfully accomplished this week.

During these years Mr. Werba devoted little thought to his blood relatives. Anon a haunting recollection of his youth and the orphan asylum crept into his mind as he traveled over the country.

So when Louis received a letter from his own brother Marcus in Milwaukee, saying not to be surprised if a half-brother appeared, Mr. Werba felt curiously indifferent only. The undiscovered relative came to town this week, and now Mr. Werba has a clearer insight into his family connections.

PRINCESS DUPLICATE OF ORPHEUM.

San Francisco, Sept. 6.

The Princess, a Western States' Vaudeville Association, opened August 31 to a capacity house and for the first time in its history the Orpheum has real opposition. This latest addition to the vaudeville world is almost a duplicate of its next door neighbor, even to the orchestra organ, which has for years been a distinctive feature of the older house.

The following was the opening bill, all acts being afforded equal prominence in the billing: Barton and Ashley, Grace Huntington, in a one act playlet; Spesardy's Bears, "Sexton's Dream," Mulvey and Hill, and the McNally Troupe.

NOTES

J. C. Nugent and company will play out the season over the United time, commencing 15 weeks on the Sullivan-Considine circuit June 2 next.

Gladys Arnold (Mrs. Edwin Felix), who has played in vaudeville with her husband, has joined "The Spoilers."

R. G. Knowles returns to America the last week in September, opening on the Klaw & Erlanger circuit Oct. 7. He plays a limited engagement in vaudeville, after which he resumes his lecture tour.

P. F. Nash, of the United Booking Offices, will again have the task of supervising the bills booked through his office in opposition to those of Klaw & Erlanger's in the different cities. Mr. Nash expects to travel in Europe next summer, his first recreation in seven years.

"The Four Creole Belles" are reported to have made an instant success upon their appearance at Oes Budadara, Buda Pesth.

George Evans and George Fuller Golden are exchanging places on the New York bill this week at each performance. In the afternoon Mr. Golden appears before the intermission; Mr. Evans after. At night the order is reversed. The change is made for equality.

William Blaisdell, who has been playing in musical pieces, will probably drift into vaudeville soon.

The Actors' Union resumes its regular weekly meetings to-night. They were suspended over the summer. Fifty applications for membership are waiting to be acted upon.

Sam Sidman is now playing in musical stock at the Columbia, Oakland, as principal comedian.

American artists engaged for abroad or foreign artists on this side about to return, should read their contracts before inserting in an advertisement their opening playing dates across the water. Max Berol Konorah, president of the I. A. L., draws attention to a customary clause in a foreign contract that the date must not be divulged until it shall have been commenced. This, Mr. Konorah says, could be taken advantage of by the foreign manager, if desired, although no American case of this nature up to date has been made known. It is permissible to state that a certain city or cities will be played in, but the I. A. L. president advises it is more prudent not to give the exact time.

The Fleurys, an English change act said to make 24 changes of costumes, are reported booked for this side over the Orpheum Circuit.

Gus Elen and Claire Romaine, two single foreign acts, open at the New York Monday for their first American appearance.

Maskelyne and Cook have an act in London where a piano moves around the stage while played on with no visible means disclosing the motive power.

The Alexandroff Troupe plays two engagements this week—the New York and the Grand Opera House, Brooklyn.

John T. Kelly has been engaged for 40 weeks by the United. In about two months Mr. Kelly will produce a new act.

Cliff Gordon and Bobby North, the vaudeville monologists, together with Jack Singer, the show's manager, own the Behman Show, an Eastern Burlesque Wheel attraction, one of the most expensively produced on the road.

There's a new burlesque manager attached to one of the houses on the road. He's not quite as strange to the business this season as last, when he made his entry. A travelling road manager walked in the theatre one evening, looked over the crowd, and remarked to the local man "The house is top-heavy." "You needn't worry," replied the beginner, "this theatre is perfectly safe."

Thos. Nelson, formerly property man at the Alhambra, died last Saturday of heart failure.

Dr. Munyon, the specialist, expects to locate in New York permanently within a month or so.

We shall be thankful to the foreign theatrical papers when we are properly credited with the news used from our columns each week. With the exception of "The Performer," not one is doing this, either in England or on the Continent. The journals abroad carrying "New York News" either have a correspondent without a conscience, or make up the department direct from VARIETY's pages.

Janet Melville and Evie Stetson will return for a dozen or more weeks this season in vaudeville as a team. They have been living quietly out of town since their separation, but the vaudeville activities of the last few weeks, together with the arguments of Joe Vion, persuaded them to re-enter the field. Miss Melville recently announced she would head an act of her own.

Pete Dailey in a "girl act" will commence upon the United time Sept. 16.

Chas. Feleky is now located in the Orpheum offices in the St. James building.

Lydia and Albino, the European equilibrist now playing over here, are due to sail for home within a few weeks. They will return to this country later.

Rube Welch, Kitty Frances and company have been booked solid for the season by Jack Levy.

SUMMER PARKS

The "Vanity Fair" proposition originated by Thompson & Dundy will likely have a commencement soon. Elmer S. Dundy, of the firm, died, but Frederic Thompson, the remaining member, is still interested in the scheme, and has such amusement magnates as Klaw & Erlanger, Al Hayman, Joseph Rhinock, Nixon & Zimmerman, Geo. W. Cox, of Cincinnati, the Shuberts and other prominent theatrical people with money behind him. The transportation facilities are yet a problem, and will have to be adjusted before a successful future can be assured.

Mason, Ohio, will have a fair the week of Sept. 24.

A carnival will be held at Milbank, S. D., the first four days in October.

A big Franco-British exhibition is down for next year at Shepherds' Bush, London. At Rochdale the old circus building will be torn down and replaced by a new structure of stone and brick. The Australian Exhibition scheme for the Coliseum is off, but the plan is to open it in October, closing the Hippodrome for repairs and alterations and transferring the whole show there. This will start the crowd going to the great but hoodooed house and give it fresh prestige. "Can't say what they'll do to the Hippodrome, but it needs more stage storage room, building necessities having cramped it on this point.

Mlle. Omega, in private life the wife of Dewar the trainer, was injured in an accident at "Dreamland" Saturday night. She was giving her last performance on the high wire for the week, when the apparatus gave way and she dropped to the platform. Mlle. Omega received a severe shaking up, but pluckily insisted upon traveling on Sunday to Lewiston, Me., where she is booked for a park engagement.

The Iowa State Fair Grounds at Des Moines were damaged by a wind storm one day last week to the extent of \$100,000. The Knabenshue airship and captive balloon came in contact with a live wire, setting fire to them and completely destroying both. Other exhibits were ruined by rain and fire during the storm.

Salvo, who is doing a "Leap to the Moon" in the parks, suffered another accident at Bay Shore Park, Baltimore. He made a miscalculation and fell, but was caught in a net. Beyond being badly shaken up no harm was done excepting to the bicycle he rode. A few weeks ago at "Wonderland," Boston, Salvo met with a similar accident, and was laid up for repairs for some time as a result.

Electric Park, Baltimore, is rumored to have had an unusually poor season, and some report of that condition is expected to ensue.

The Sandy Hill (N. Y.) fair, which ended Thursday of last week, registered a maximum attendance of 30,000. A \$725 vaudeville bill was given, and trotting races were featured. During one of the races a driver was killed. Governor Charles H.

Hughes of New York attended the fair, Sandy Hill being his birthplace.

The list of salaries paid and demanded for acts playing summer parks by a New York agent, published in VARIETY last week, was a revelation to the profession, and attracted widespread attention among vaudeville and park men. Thousands of papers were sent to park managers all over the country by booking agents who do not countenance shady practice. The campaign thus started for fair dealing between agents and park and fair managers promises to go a long way in correcting the prevailing bad practices.

A general "cleaning up" occurred at "Luna" Park, Cleveland, recently when the management after a meeting of the stockholders decided to eject all objectionable features from "The Pike," which had been criticised by the Catholic Federation. "The Dance of the Seven Veils" was allowed to continue, however.

Paxtany Park at Harrisburg, Pa., has transferred the contract for booking its vaudeville shows from Frank Melville to the William Morris office.

Speaking of his business at Luna Park as compared with last season, Frederic Thompson said the other night: "Luna Park has had one hundred thousand less paid admissions than at the same time last Summer, but has taken in more money." All of which argues that a better class of people, on the whole, are patronizing the Island this Summer. This is directly traceable to the increasing popularity of the automobile.

Electric Park, Kansas City, played outdoor attractions last week for the first time this summer.

Notwithstanding England's queerest summer, Manchester's "White City," the only amusement park in Great Britain, has done extremely well this season, surpassing the expectations of the management, and is expected to make a lot of money next year, especially if it should be a hot summer. An admission book including coupons to fifteen of the best side shows is sold for 75 cents. Liverpool and various other cities will have amusement parks in '08.

The Benton County Fair, Prosser, Wash., is set for Sept. 18 to 21.

Delwood Park, Joliet, Ill., ceased its vaudeville season on account of the cool weather.

Joseph Wess, of Avon Park, Youngstown, O., says he has purchased outright the entire park property for \$31,500, and will build a large hotel, also a sanitarium, upon the grounds, which cover 105 acres.

The Hanson County Agricultural Society will hold a fair at Alexandria, S. D., Sept. 17-19.

The 55th annual Illinois State Fair at Springfield, Ill., starts Sept. 27 and will continue for eight days.

RENTZ-SANTLEY.

It is rather surprising to find a burlesque company with entirely new pieces presenting a show at this early stage of the burlesque season with well thought out, concisely arranged and well presented comedy.

Frank Ross and Fred Russell carry the funmaking, the former in a German dialect role, and the other in a Hebrew part. Russell's Hebrew is a first-rate burlesque characterization. There are roughnesses about it, but it never becomes disagreeably coarse, and the comedian plays it with commendable restraint. The quietness of his methods do not detract from the effectiveness of the work, for he won frequent laughs on his own individual account, where a less skillful comedian would have been content with making himself a pure and simple "feeder." The part was probably written with just such an intention, but Russell makes the role as important as that of the leading comedian. Ross makes an amusing German.

In this respect the show is particularly free from horse play. The resounding slapstick and the stuffed club are conspicuous by their absence, and the humor, although it is keyed to burlesque appreciation, is constructed on sane and conservative lines.

There is scarcely a line that could be construed as being colored by indecency, and the audience gets its money's worth of clean, spontaneous good humor.

Anna Glocker is principal boy, and a decidedly attractive boy she makes, with agreeable stage presence and a limited but perfectly selected wardrobe.

Dottie King and Louise Marshall make an effective pair of soubrettes. The "sister" act adapts itself to burlesque purposes admirably and does exceedingly well in its present surroundings. The pair supply just the touch of ginger and animation that the show would lack without them, and their costume changes are frequent and elaborate to the point of bewilderment. Beside holding down the soubrette roles they contribute a number in the olio—a dancing and singing act in which Miss King does a subdued "Mix-ize," which is free from the usual offensive trimmings and at the same time a fairly interesting performance.

Carl Anderson has a vast amount of mouthing and "tall acting" of the burlesque semi-straight variety in the burlesque. With his present part and opportunity he should be amusing, but he is merely noisy and tiresome. Fisher and Berg have a well-handled comedy bicycle act in the olio, with a quantity of novel material in the straight work and fairly well arranged comedy. Charles D. Webber won laughs with his eccentric juggling in which there are many points which suggest that he has been industriously looking over other artists doing his sort of work.

Berzac's comedy circus, a "No. 2" act, modeled closely after the original, scored an emphatic hit. It works with speed that rivals Berzac's own offering, and the laughs are distributed quite as liberally through it, thanks to a good company of attaches who attempt to ride the mule. Roscoe and Sims did nicely in a musical novelty specialty, and Frank Ross in a talking and singing act used two or three new parodies that registered. *Rush.*

THE NIGHTINGALES.

It's a downright shame, and nothing but that when "The Nightingales" are allowed to dirty up and spoil a good show, full of comedy than which none better has been seen in burlesque for several seasons because some one deems "dirt" and "smut" necessary to a burlesque production.

"The Nightingales" have undergone a complete reversal of form since last season. Under the management of Alex D. Gorman it is now good all the way, from the striking appearance of the chorus at the opening through the olio and down to the finish.

The results go for nothing, however. What is the need of giving both a good and a dirty show? Either have one or the other. If an audience walks out saying "It would be a good show if it weren't so dirty," what becomes of the effort to establish a burlesque title on the foundation of an enjoyable performance?

The gallery likes suggestion, even undisguised filth, and there is altogether too much play to the upper loft. Encores are accepted without number for the rough work. The noise and the applause come from above, and the applause was the loudest when a comedian bit the shoulder of one of the women.

No one in the show is extraordinarily well known, but they play well together, and make an excellent organization. Tony Kennedy and Ted Evans are as good comedians as there are in burlesque to-day, and do even better as "Rubes" than in Irish characters.

Mont Howard has a good voice, and knows how to use it. Mr. Howard should serve as an example for music publishers. He is singing "'Neath the Old Cherry Tree, Sweet Marie," and is the first singer to properly bring out that song. Up to Howard's rendition, it was believed to be a poor one from the manner in which others heard had "killed" it. Enterprise and "song-plugging" are very well, but promiscuously selecting people to sing numbers intended for popularity who have no conception of what they are doing, acts in exactly an inverse ratio to what the publisher is aiming for. Mr. Howard has also an agreeable stage presence.

The chorus is good looking, but falls short vocally. Anna Yale is leading woman and the Misses Woods, Kennedy, McCord and Tempest have speaking parts but need instruction in making-up. They may plaster the rouge on their faces; it only causes them to look grotesque as now thrown on.

The Great Vulcan, a strong man, is the feature of the olio, and McDevitt and Kelley, the taller of whom is an exceptional dancer in his method; James R. Waters with current parodies, Howard and Lewis in songs, with conversation, and Kennedy, Evans and Kennedy in a sketch, make up the olio, a great deal better one than it looks on paper.

"The Nightingales" is a good show. There is original comedy in it. The "skating" is funny and Kennedy and Evans do some of the best work imaginable as automatons. Theirs is a really artistic performance. But what does it all amount to if a manager desires it to be known he has a "good show"? Here is a performance which could rank with the highest this season smashed into smithereens by totally unnecessary "smut." *Sime.*

RUNAWAY GIRLS.

The first part is appropriately named "Lemons," and Charles Gracie, its most prominently featured principal, carries the equally apt program name of "Lem N. Taker." The farcical plot involves a good story, so good, indeed, it has been used innumerable times before.

Gracie has the role of a "fly" person always on the lookout for a "mark." In the working out of his "bunco schemes" he himself always is the victim. This process is repeated half a dozen times, and at the point where Gracie appropriately murmurs "stung," a bell rings and a mechanical apparatus at the back of the stage drops a lemon into a small net attached to the scenery.

This sort of mechanical, inanimate comedy served very well for a laugh two or three times, but its continual repetition became rather tiresome when it had been used a dozen times.

Milton Schuster and Lew Reynolds, in the respective roles of Hebrew and "Rube," come into the proceedings from time to time with "comedy bits" that are entirely disassociated from the action of the piece.

There are sixteen girls listed on the program as members of the chorus, but in the numbers only twelve were visible. They were dressed nicely and worked well enough even at the matinees, and made up the brightest part of the offering. It was the numbers that made the show possible.

Clara Burg is featured in the program with large type, but did not impress herself upon the audience proportionately.

There are six numbers in the olio, which contains a good deal of talking material, made up from the principal comedians of the pieces. Stuart and Turner have a fairly well dressed singing and dancing turn at the opening.

Gracie and Reynolds put a vast amount of rough knockabout into their Irish conversational sketch. The proceedings were a good deal like a Donnybrook fair where the method is to hit every head that comes into sight. The knockabout was merely rough and had little real fun in it, and the talk, while it had a reasonable percentage of mildly amusing points, was not conspicuously funny.

The Misses Kendall and Thompson made a good deal of noise on two cornets, but aroused no great degree of enthusiasm until they played "Dixie," which evoked the usual burst of applause.

The Famous Livingstons, two girls and a man, have worked out a rather monotonous routine of acrobatic material, with no sensational feats to catch attention. The Bowery Quartet contributes an exceedingly rough singing number with quite the most tiresome line of talk imaginable. They dress as tough, eccentric, straight and blackface, and work hard but vainly for effective comedy. Ward and Raymond have a singing and dancing sketch in which there is some talking, but there is not enough weight to it to distract attention from the unpleasant fact that Ward wears a celluloid collar of high polish.

The burlesque is constructed upon familiar lines with a good spectacular flavor and some interesting numbers, one of them being led by Lottie Livingston, who has a good deal to do throughout in this department. *Rush.*

20TH CENTURY MAIDS.

Maury Kraus' "20th Century Maids" has undergone an entire change from last season, piece and parcel. No question remains whether the show has improved. It has, almost to the point of a legitimate musical comedy, and had the pace set at the opening been continued "A Trip to Panama," which is the title of the three-act piece, would have been entitled to that classification.

But it does not. With one, two or three exceptions from the middle of the first act to the finale, the show is moving steadily backward. Credit should be unstintingly given, however, to the arranger of "Everybody Squeeze," a number in the last act, sung by Emma Wood, and Pauline Moran, backed up by the chorus, who play a "living" poker game to the accompaniment of the verses.

Wm. J. Kerngood wrote the music. Victor Vane is responsible for the book and lyrics. It is a fact that the lyrics are the best of the whole show. Mr. Vane seems to have a strain of "story songs" in his compositions. The music is pleasing. There is nothing but "pleasing" to be said of it. It doesn't stir, is never over-melodious, and runs along in an even ding-dong fashion.

There are sixteen young women in the chorus. The shortage in the supply of chorus girls must have been at its acute point when the selections were made. Two passable looking young women are positively handsome among the bunch.

Billy Noble is the principal among the men, playing "straight" and "coon shouting." He looks and sings well and is a large contributor. Harry Holman in blackface is giving a good performance. His "coon" is a real one, but Mr. Holman should ask to be relieved from singing "E-x-p-e-r-i-e-n-c-e." The song is not worth the time.

Henry P. Nelson is playing a "Dutchman," and there may be those who will think well of him for his manner of doing it. He gains laughs, but is not a funny "Dutchman" in talk, actions, makeup or build. Abe Sinclair is rather a good Italian in dialect were he not made up for a Chinese mandarin, although Mr. Sinclair is probably of the impression his "Dago" is a ferocious one in looks, and it is.

Emma Wood and Pauline Moran sing a great deal. Both avoid vocal fireworks, which rather helps their plain voices. Miss Moran is lively, and partial to black dresses. Her opening costume is of that color; it is not becoming to Miss Moran or her part. May Strehl is a captain. In that capacity Miss Strehl wears a uniform which must have been built upon her. Not a curve is left unseen, and some are very wide.

The "con" game in the last act should be dropped immediately. It is simply silly. If Mr. Kraus will look over his show, taking some of the numbers from the opening and spreading them into the following acts, he is going to have a first-class production, for the costuming is pretty and attractive. If the show is left in its present condition, it will go along as "pleasing," which would be a pity, for there is too much originality in it. Cornalia and Eddie are doing a better act in the show with their comedy acrobatics than they have ever done. *Sime.*

ON THE ROAD WITH A CIRCUS

By RUSH.

(NOTE.—This is the third of a series of four articles having to do with a tour of that many days by Rush with the Frank A. Robbins Circus in Pennsylvania and New Jersey.—Ed.)

If putting up a circuit tent is a swift and interesting performance, getting it down and loaded is infinitely more so. The process begins before the show is over. As soon as an aerial act is through with its performance, the nets and rigging are rolled up in view of the audience, and by the time the performers are in their dressing room it has started on its way to the cars. When the show is over, nets, aerial paraphernalia and other apparatus have been removed and the arena is clean but for the central platform, which is required for the concert.

In Bangor, Pa., where I watched the packing-up process for the first time, they even removed half of the platform and the performers who were concerned in the concert had to make the best of what was left.

The concert is made up of rather light entertainment. A dancing and singing sketch or two and a talking sketch by three of the clowns, in eccentric makeup, together with a monologue by Debonair, was the bulk of the show. Half a dozen musicians from the band furnished the accompaniment. Debonair has a fairly interesting line of Irish talk, and a topical song made up of "locals." He was formerly an aerial performer with the Ringlings, but for the past six or seven years he has retired to "ground work" of the singing and talking variety.

By the end of the concert the interior of the top was almost cleaned up. The rest of the work, packing up the smaller articles of equipment occupied but a quarter hour, thanks to the valuable aid of a horde of small boys. The youngsters had been permitted to witness the show free on their promise to help afterward and to enforce this promise they left their caps as security.

The business of guarding this property is no trifling job, for anxious mothers have a habit of appearing on the scene and complicating matters.

Shortly after 11 o'clock the arena was clean and "Chandeliers," the functionary whose business it is to care for the illuminating apparatus, carried out his gasoline fixtures. After a warning for everybody to get out from under, the signal was given to drop the canvas.

The top is divided into eight sections, which, laced together, form the umbrella-like tent. As the canvas dropped, sliding down the poles like a swelling parachute, a canvasman starts at the outer end of each seam, and works toward the centre, unlacing rapidly as he goes. There was no occasion for urging haste to-night, for just at this time it began to rain, and the canvasmen, with the dismal prospect of handling a wet canvas in the morning, put on all speed forward. In a twinkling the work was accomplished, the different sections separated and rolled into fat bundles and distributed in two lines down the lot, which in the semi-darkness looked like a hay field with the grass piled into mounds.

This illusion was carried further when the big four-horse truck was driven down the centre and the men in gangs of eight and ten whisked the bundles into the

wagon, for all the world like a lot of farmers loading hay.

There remained then only the business of lowering the centre poles. This is done by the simple process of paying out one of the guy ropes until the tall sticks come gently to the ground. They are then fitted snugly into compartments rigged over the wheels of the trucks filled with the smaller wooden sticks used for props, quarter poles, etc. These go on the train last, together with the wagons packed with tent stakes, in order to be quickly available for unloading at the next stand. With that the work of loading was complete.

An army officer who had come over from a nearby summer resort remained to watch the proceedings. He said he had directed the building and taking down of summer military camps for years, but had never seen so nearly perfect a working force. Further commenting he declared that a military organization such as he had commanded could not have done the job in the same time by less than twice the number of men.

A seemingly authentic announcement comes from Chicago that the formation of an iron-bound circus trust with the Ringlings at its head, is an accomplished fact. The Barnum & Bailey property passes into the hands of the Ringlings by reason of their acquisition of a majority of the corporation's stock and with it goes the ownership of the Buffalo Bill show. This can mean only one thing—that Mrs. James A. Bailey has sold outright all her circus holdings and retired from even her slight participation in the show business. The consummation of this deal makes John Ringling undisputed monarch of the tented world, a position he has been aiming at ever since the death of James A. Bailey and even before. Since that event, however, everything has played into his hands. The Barnum show has had an indifferently successful season, and it has come to be a settled opinion that he was the logical successor to the last of the great American showmen, into whose shoes he now steps. In addition to their own show, conceded to be the best organization under canvas this season, the Ringlings own the Adam Forepaugh and Sells Brothers' shows. With the possession of the Barnum and Buffalo Bill properties, the Hagenbeck-Wallace, Pawnee Bill and John Robinson outfits will be the only shows of importance in the field at all approaching opposition.

The Gentry Brothers' Dog and Pony circus is spending a week on the show lot at 15th and V streets, Washington, D. C., ending to-night. Business is reported as excellent. The Five Juggling Normans, Marcell and Lanett, acrobats, and the Levine Troupe of contortionists are features with the organization.

A notice posted this week by the Barnum-Bailey show, and all the affiliated circuses playing in harmony with it, is apt to cause some talk among agents. It is to the effect that all performers desiring circus engagements for next season must be booked through W. W. Freeman, of Chicago. Mr. Freeman lately opened a booking office in that city, and immediately

after commencing operations started on a trip to see the circuses.

The circus bee is still buzzing around Klaw & Erlanger, but no attention has of late been given to that branch of amusements through the opening of their vaudeville circuit. It is authentically reported, however, that when the vaudeville outlook shall have settled itself, K. & E. will give the circus end immediate and serious consideration.

Buffalo Bill's schedule calls for the closing of the season at Richmond, Va., about the middle of October. The Frank A. Robbins show closes about the same time.

As an indication that the Hagenbeck-Wallace circus people are serious in their intention to conduct a winter season in the South this year, it is of record that they have already signed contracts which call for their showing in the Southern coast States as late in the fall as Nov. 21.

The John Robinson show is keeping pretty well in the neighborhood of Cincinnati.

Waterloo, Ia., Sept. 6.

The Barnum & Bailey outfit has been peculiarly unfortunate this season in being delayed in its movements from stand to stand. They reached here on the 28th so late that the afternoon show was two and a half hours behind time in opening. A wreck on the Great Western at Gladbrook was the cause. The night performance drew capacity attendance.

Buffalo Bill's Show gave three performances at Cincinnati on the 2nd to capacity business.

NO DARK SCENES.

Chicago, Sept. 6.

The Building Commission has notified every theatre here that darkening the house during performances will not be permitted hereafter. Other restrictions have also been imposed.

SECOND "COPY" ACT.

Chicago, Sept. 6.

A counterpart act of Don Leno's "Happy Youngsters," owned by Victor Kremer, the music publisher, is being organized by W. F. Henderson, the vaudeville agent, of Chicago. Most of the boys and girls with the Kremer outfit have been engaged and all the dialogue, business and wardrobe and props used in the other will be duplicated. No special scenery will be used. Joe Bushonville will have the Italian part. The Kremer act has made a number of changes in the roster, but remains the same otherwise. The idea in its present state was introduced in vaudeville by Gus Edwards' "School Boys and Girls."

"The Night Owls" opened at the Olympic, Brooklyn, Monday afternoon. Due to a delay in receiving the baggage, the members of the organization were obliged to give the performance in civilian attire.

Alfred Sutro's one-act play "A Maker of Men," which was presented at the Empire, New York, by Charles Frohman, is the piece which Margaret Fealy will use in vaudeville.

NOTES

Beginning in October the Sixth Avenue front of the Hippodrome will be given over to stores, which will materially reduce the width of the tremendous promenade on the ground floor.

On Monday evening George Primrose lost a valuable watch charm in the dressing room of Hammerstein's and failed to recover it. It was presented to him many years ago by George Thatcher, Billy Rice and William H. West, his former associates.

Julius Steger in "The Fifth Commandment" opens his season at the Grand Opera House, Pittsburgh, on Monday.

The rooms on the eighth floor of the St. James building formerly occupied by Hunt & Follette and Charles Bornhaupt have been leased by the United Offices. One will be in use by the Orpheum Circuit for the transaction of its foreign business, while the other (Bornhaupt's) will be taken by Harry Davis and J. H. Moore as their local headquarters.

The Gotham, Brooklyn, opens Monday; the Novelty one week later.

Charles Missett is assistant manager at the Colonial. Mr. Missett was formerly manager of the Empire, Glasgow, Scotland.

Alfred Butt, manager of the Palace, London, is expected here next month.

Max Berol-Konora was elected to the presidency of the I. A. L. on Aug. 26, at a yearly salary, by-over a two-thirds majority vote.

Myers & Keller will remove from their present offices to the Shubert building, at 39th street and Broadway, on Oct. 1.

Stevens and Keeley have ceased to be a team.

Adolf Zink, the Lilliputian comedian, is now under the management of J. H. Lubin. Mr. Zink has been booked for 40 weeks by the United.

Lizzie Derius Daly opens Sept. 16 at Wilmington with a new act to be called "Lizzie Daly and Her Six Creole Belles." It was written and arranged by Williams and Walker and Cole and Johnson.

LeMaire and LeMaire are due in the city Oct. 14, when they expect to play a New York opening secured by Alf T. Wilton, the agent.

Harry Mundorff will have charge of the bookings for the new Proctor house in Elizabeth, opened this week. Mr. Mundorff will also resume his booking of the Sunday night concerts in the local K.-P. theatres.

During the evening performance at the Metropolitan Opera House, Duluth, last week, when Watson's Burlesquers occupied the stage, the lights suddenly failed and part of the performance was given by candles. Watson enlivened the proceedings by "pulling locals."

NEW ACTS NEXT WEEK

Initial Presentation or First Appearance
in New York City.

Gus Elen, New York.
Claire Romaine, New York.
Ollie Young and 3 Brothers, New York.
"The Derby Race" (Moving Picture),
New York.
Torcat, 125th Street.
Lucille Mulhall and Company, Alham-
bra.
Connelly Sisters, Henderson's.
5 Spiller (New Acts), Henderson's.

Aubrey Boucicault and Company (2).
"She Loves Me; She Loves Me Not"
(Farce).
21 Mins.; Full Stage.
Alhambra.

In the strangeness and uncertainty consequent upon his appearance in vaudeville, Mr. Boucicault made a variety of minor errors. His nervousness was plainly evident, and he played with a good deal of loudness. Accustomed to the portrayal of polite, frock-coated roles in the legitimate, it is possible that he will now go to the other extreme in correcting this, forgetting that the farce which is his present vaudeville vehicle requires a good deal of broadness in its proper exposition. Boucicault plays the rich young man in love with Amy Freemont (Theresa Sheehan), a modern young woman with ideals. One is that her dilettante lover shall occupy himself with serious work. To this end he sets himself up in law offices, but with indifferent success. The stenographer of this institution brings to the office a *bloom d'amour*, given her by a fortune teller, and by way of discovering how his case goes with his lady fair, Boucicault pulls the petals out one by one, murmuring "She loves me, she loves me not." Accepting this as a test, he applies it to the keys of the typewriter and pretty much all the other articles of personal and office equipment within his reach. He is counting his stenographer's teeth when the other girl enters. The idea is productive of a good deal of broad comedy, and in spite of the faults of its initial presentation kept the audience laughing Monday afternoon. Pauline Rona, as the slangy typewriter, plays with rather more enthusiasm than skill and smoothness and should be educated to a degree of restraint, while the reverse process should be applied to Miss Sheehan. The sketch is away from everything that we have seen in the line of talking pieces and furnishes a refreshing variety. It should enjoy a prosperous career. *Rush.*

Burr McIntosh and Company.
"The Colonel's Christmas Eve."
22 Mins.; Full Stage (Interior).
Twenty-third Street.

After several years' retirement Burr McIntosh is appearing for the first time this week in a vague and rather light Southern love story of his own composition. The sketch is slow and only fairly interesting for the most part, and possesses not one whit of action. Mr. McIntosh makes an excellent, whiskey drinking Southern colonel with just enough of the Southern drawl to make the characterization agreeable. Oza Waldrop is cute and winsome. Ralph Guilter as the Colonel's colored servant gave a

NEW ACTS OF THE WEEK

good performance. Ralph Culver did not do so well with a small part. If Mr. McIntosh remains in the varieties he will probably try again shortly, as the public will expect more from him than he is offering in "The Colonel's Christmas Eve."

Irene Franklin and Burt Green.
Singing.
24 Mins.; One.
Alhambra.

Six curtain calls at the end of a twenty-four-minute number is perhaps the most complimentary comment the audience could have made. This was the record of Irene Franklin and Burt Green's Labor Day appearance at the Alhambra. Miss Franklin sang six songs with a costume change for each. She has chosen numbers verging upon the character variety, and all but the final two are unfamiliar. The arrangement is an odd one. Mr. Green occupies one side of the stage with the piano, filling in the time for Miss Franklin's costume changes with selections. He remains in the background, keeping the soft pedal on his part for the better exploitation of the young woman. She makes herself popular at the outset by a pretty stage picture and with her clever handling of a series of descriptive and novelty songs keeps the act moving to a high degree of interest to the finish. A number named "Expression," illustrating human emotions by facial expressions, was altogether delightful, and without exception the songs were handled with an extraordinary amount of skill. *Rush.*

Gilbert Girard.
Imitations.
12 Mins.; One.
Alhambra.

It is about five years since Mr. Girard appeared in America. Meanwhile he has been abroad touring England and spending a considerable time in South Africa. He returns with his act greatly changed as to detail, but the same in kind. There is a striking fidelity about his imitations, and not a little novelty in the selections. One of his early numbers, the imitation of an æolian harp, was particularly true, and the closing item, the mimicry of a lion's roar, quite as good. The others were the reproduction of a number of familiar tricks of the imitators. Gilbert has a good stage presence and was liked. *Rush.*

Harry Bulger.
Songs.
10 Mins.; One.
Orpheum.

Harry Bulger is singing songs for his return engagement in vaudeville as a single act. His newest selection is "Reincarnation," taken from "The Follies of 1907." For the others Mr. Bulger tells of "Brother Masons," of the same vintage as "Shakespeare," which he does not sing, and another is "Always Leave Them Laughing When You Say Good-Bye." For an entrance Bulger has a double in grotesque make-up similar to his own. He follows this counterpart on the stage, and by so doing places himself in front of the footlights without the formality of

a cold walk from the wings, giving him an easy entrance into his first song. There is no talk in the act, and unless Mr. Bulger plays before an audience which only drops into a theatre now and then, there is no song except "Reincarnation" which is exactly suited to his style. The Orpheum thought well of Mr. Bulger; they recognized his name. *Sime.*

Urbani and Son.
Acrobats and Equilibrists.
12 Mins.; Full Stage.
Union Square.

A straight acrobatic offering showing a good deal the same sort of routine as that which makes the work of the Willy Pantzer troupe so interesting. The younger Urbani is a sturdy little fellow weighing, perhaps, 85 pounds or thereabouts, while the father is a heavy man. They do a number of excellent two-high feats, using two of the feats in hand-to-hand work shown by the Pantzer act as features. One of these is a leap from a prone position by the top mounter into a single hand-to-hand balance. The other is the slow lifting of the mounter to a hand-to-hand stand. Urbani, Jr., is heavier than the Pantzer midget, but the feats are equally as well done. There is no comedy relief to the act under discussion, and this, added to the fact that breathing pauses are frequent, permits the interest to flag at times. The dressing is neat and the style exceedingly smooth. *Rush.*

Edward Gillette's Animals.
11 Mins.; Full Stage (Special Setting).
Orpheum.

Edward Gillette's present "animal" act is a copy of Charles Barnold's, and a poor copy. Not alone has Mr. Gillette taken the salient features of Mr. Barnold's animal act which the latter was the first to show, but he has gone so far as to also copy Barnold's billing. The program says "Gillette's Dog and Monkey Pantomime." Barnold is known as "Barnold's Dog and Monkey Pantomime." Mr. Barnold, however, has no occasion to worry over the Gillette copy. There is neither smoothness nor finish about the "drunks" of Gillette's, nor is there any sequence to the pantomime, the offering being poorly laid out and worked. Three dogs try to give an impersonation of a "drunk"; neither succeeds. With two of the animals, it seems as though a light wire were attached, as the dogs walk back and fall down as though by force. The "drunks" arrive some minutes after the opening, and to lengthen out the running time some more "business" is gone through, spoiling whatever chance the act has. Where Mr. Barnold has not been seen, the tricks of Gillette's Dogs and Monkeys, the latter on strings, may be liked, but there is no comparison possible to Barnold's, either in the execution or style. It might be said that Barnold could follow Gillette on the same bill. *Sime.*

Frank Winch, treasurer of the Orpheum, Kansas City, has been transferred to the management of the new Orpheum at El Paso, Texas.

Dale and O'Malley.
Songs and Talk.
14 Mins.; One.
Colonial.

Hey, Billy Inman, where are you? Out West, I think, but wherever you are, Bill, come back to New York before Dale and O'Malley leave for home. They live in England and this is their first visit. England is about three thousand miles away, Bill, and you have to sail over salty currents besides taking chances of seasickness and meeting short-card grafters before you can reach America, but Dale and O'Malley did it. They are a couple of men, and on the program, Bill, it reads, "The Somewhat Different English Comedians." That's the billing, and they are "different." I saw the act Tuesday night, Bill, and when I thought of you I laughed. I'll tell what they were saying when you struck me. The tall fellow said, "I am keeping company with a young lady," and the other fellow (comedian in comic make-up) asked, "What's her name?" "Miss Fish," replied the "straight" man. "Well, I guess I'll drop her a line," answered the comedian. That's the joke, Bill, and to work this right you must remember they came from England, and that's 3,000 miles away. Here's another, too, Billy, just to prove what time we wasted in Joe Adams'. The tall one says, "My brother disgraced the family yesterday?" "What did he do?" queried the other. "Went to work," replies the comedian. I've held out the peach, though, for the last, Bill. The tall fellow starts talking again, and he sounds: "I bought a horse this morning and can't use him. What'll I do?" "Get a donkey!" says the other. "Are you busy?" is the answer and the joke. Well, say, Billy, it was a hot night and the boy with the ice water off the job, but they "pulled" this stuff for fourteen minutes, excepting when they sang. Two songs. One you couldn't understand, and the other was more comedy. Whatever the fellow in the frock coat and high hat did, the other followed suit. You know; if one took off his hat the other did the same, like "follow-the-leader," with one always a little behind. If you are on the Orpheum Circuit, Bill, you are taking chances whether you see this act, but try to get back. If you don't reach here in time, we'll go to England. Confidentially, Bill, I understand Dale and O'Malley came from the English provinces. We ought to pick up a big piece of change with your "awning" story over there. *Sime.*

The Five Madcaps.
Acrobatic Dances.
14 Mins.; Four (Palace).
Colonial.

The original "Four Madcaps" have returned as "The Five," the fifth and added member being a girl who in "kid" dress sings and also dances while bouncing up and down a large gas-filled ball. The idea of this is not given out. The only remaining share allotted to the "kid" is to occupy the center of the stage at the curtain call, coming from the wings, where she is stationed while the four other girls arrange their tally-ho exit. The working of the act otherwise is the same as when it first came over. Some change has occurred in the personnel, and a musical director is now carried. *Sime.*

"The Mystic Pool."
Illusion.

15 Mins.; Full Stage (Special Set).
Fifty-eighth Street.

The original idea of the act was probably some such effect as is secured in the New York Hippodrome water scene, where the nymphs rise directly from the water, but the germ has been so cumbered and clouded by a surplussage of incidentals that even were the mechanical arrangements carried out properly, it would lose much of its force. Indeed, the water nymph in "The Mystic Pool" does not seem to arise from the water, but rather appears to come into the tank from the side under cover of an arrangement of foliage. The sketch opens with a little love scene between Katherine Bartlett and Jay Harris at the brink of the pool, during which the tragic legend of a pair of ancient Indian lovers is recited. The man falls asleep and the spirit of the pool (June James) arises from the water to tell him in blank verse that his sweetheart is false. In rage he throws the girl into the water and follows her to his death. All this transpires on a darkened stage, and the pair who plunge into the pool are doubles of the real principals. In this way the deception passes undiscovered. When the stage is lighted again the man is discovered in the same sleeping position and the sketch closes with his realization that "it was all a dream." The sketch makes an interesting number opening the Fifty-eighth Street bill this week, but into the consideration of its value must be figured the necessity of digging up the stage where it is presented to place the water tank, which is probably five feet deep. The most interesting part of the whole proceeding was a song by Miss Bartlett. She is an extraordinarily pretty girl, and has a voice of uncommon value. The sketch is novel in conception, but its future is problematical. *Rush.*

Sam Williams.
Pianologue.

12 Mins.; One.
Fifty-eighth Street.

A fresh, young, appearance and engaging personality go a long way to make the offering of Mr. Williams acceptable. There are roughnesses in his talk, but a little study and attention will smooth them out readily. His bearing is easy and confident, and his first two songs scored solid hits. Williams is possessed of a good singing voice, much better, in fact, than his talking one, which is not particularly musical one. He would do well to sing the choruses entirely and content himself with talking only the verses. A bit more distinctiveness in dressing might improve his appearance. His reception Tuesday night leaves little doubt but that he will prosper in vaudeville. *Rush.*

Beatrice Lindley.
Pianologue.

7 Mins.; Three (Interior).
Colonial.

Beatrice Lindley is appearing here for the first time. Technically, she is not a pianologist, singing only while playing her own accompaniment on a concert grand. This same instrument is so placed on the Colonial stage that a view of Miss Lindley's features while playing is cut off to about one-fourth of the orchestra. The Englishwoman recites two songs, one, "She

Didn't Know," being the best, and for an encore sings a third selection, spoiling it altogether. Miss Lindley is of rather nice appearance, wearing a handsome white satin gown. From the feminine portion of the house the dress alone should be applauded. It may be a matter of selections for the amount of success attained over here. As her act is now planned, "She Didn't Know" should close it. The time would then be about five minutes, and she might be entertaining in that way on any bill. In some houses out of town Miss Lindley may be much enjoyed. Miss Lindley, however, is too light an act to have been imported. *Time.*

Mr. and Mrs. Jerry Cohan and Company
(2).

"Running for Office" (Comedy).
30 Mins.; Four (Interior).
Grand Opera House, Brooklyn.

This is a vaudeville reappearance for Mr. and Mrs. Cohan in the sketch written by their son, and which is a familiar one to variety patrons. Georgie Mack takes the part formerly played by Geo. M. Cohan, and Mr. Mack is keeping away from aping the Cohan, Jr., with credit to himself. Rosie Green is in the fourth and last role. At the Grand on Monday afternoon and evening last the two principals received an ovation both before and after the sketch. Flowers banked up the entire back of the stage at night, brought there by a corps of ushers from the lobby, where they had been on view during the day. Mr. Cohan's "Popularity" must have been written with his parents in mind. They tested and proved the word in Brooklyn, and have just cause to be proud of their reception. As for the sketch itself it is running too long and should be chopped down. *Time.*

Konorah.

"Lightning Calculations."
19 Mins.; Three (Interior).
Grand Opera House.

Assisted by his wife, Max Berol-Konorah has revived the lightning calculations which he did on this side some four or five years ago. In those days Mr. Konorah had not the intelligent audiences which he will play to during this visit. The calculation act is immensely superior to "Menetekel," the illusion Konorah brought over last season. His wife is seated blindfolded, with her back to the auditorium. While in this position she gives an exhibition of mystifying mental mathematics. She squares 369, besides squaring and cubing 89, both numbers suggested by an auditor. Konorah lays too much stress upon the absence of collusion, and Mrs. Konorah has an unpleasant manner of intonation while speaking, giving the impression of affectation. The act is interesting, and the seemingly marvellous mental arithmetic performed by Mrs. Konorah brought solid applause. *Time.*

Maizella.

Trained Birds.
17 Mins.; Full Stage (14); Close in One (3).
Union Square.

Maizella has a well trained troupe of cockatoos, parrots, and macaws and has worked out an interesting exhibition of bird training with a touch of picturesqueness in the opening and the usual riding

feat on a wire, motive power being supplied by the usual clockworks, for a finish. The birds are a well behaved lot and go through a variety of tricks, all of them well executed, although they have been seen before. The act is nicely dressed and handled with good showmanship, by the woman, while a dress coated man and a girl hover about in the background. *Rush.*

Lony Haskell.
Monologue.

12 Mins.; One.
Alhambra.

After a considerable time spent in other fields of theatrical activity, Mr. Haskell returns to frock coat and story telling. His present equipment is a characteristic lot of talk, composed mostly of "stories." The bulk are new and fresh, but from time to time there crops up a familiar one. Haskell tells his stories well, however, and the monologue was immensely brightened by a succession of local comments that registered bullseyes. The house liked the number and brought Haskell back for more after the finish proper. *Rush.*

Dumond's Parisian Minstrels.

Musical.
19 Mins.; One.
Grand Opera House, Brooklyn.

Dumond's Minstrels is formed the same as The Three Dumonds, although the original Dumond is not a member of the new act. The former comedian of the trio has put together this present number, retaining the principal's name. Three men compose it, one, the tenor, who sings too much, and another dresses to resemble Joseph Dumond. He will deceive a great many who have seen the original. The comedian still is capable of the laughs he always brought out, the musical portion is well taken care of, and the act is a hit, even without a girl in it. *Time.*

Jeanette Dupree.

Monologue.
14 Mins.; One.
Pastor's.

Miss Dupree is suffering through her material being poorly laid out. She secures a poor start, with an uninteresting line of talk, and it takes some time to overcome the disadvantage. The songs are all right, and handled nicely, although it would be just as well if they were not announced as imitations. Three changes of costumes, pretty and becoming, made Miss Dupree, a striking brunette, picturesque particularly in the Italian costume used for the closing. The audience liked Miss Dupree immensely.

Two Macks.

Songs and Dances.
19 Mins.; Full Stage (3); One (16).
Pastor's.

Bad handling seems to be the main fault in the act of the Two Macks. The two children are a lively and precocious pair of youngsters. Both possess good voices, the boy especially standing out. The dancing is also far ahead of any shown by "Child Wonders." At present too much is attempted. The Italian song by the girl is not good and should be dropped should the Irishwoman of the boy. The

opening, a lively song and dance, and the "kid" song are the only suitable numbers. With a nicely dressed song and dance act in "one" the team would go in any house.

Healy and Vance.

Comedy Sketch, Brooklyn.
14 Mins.; Four (Interior).
Shubert.

Healy and Vance replaced Herbert Brooks for the first two shows at the Shubert, Brooklyn, after which Mr. Brooks resumed his program place. Healy was formerly of Hayes and Healy, and the act has played out of town. The girl is unknown hereabouts. To her and the present finish Mr. Healy should give his attention. He is a dwarf, and through the oddity of his physical proportions, can always draw the laughs. Miss Vance announces an imitation of Fritz Scheff, depending upon a snare drum for the illusion. Her first costume could be profitably replaced. The ending of the act, which could as well take place in "one," is badly arranged. Mr. Healy will have a likable offering if he or someone else remakes it, leaving his own part as it is. *Time.*

Labrakaus and Dog.

Comedy Acrobats.
8 Mins.; Four (Woodland).
Shubert, Brooklyn.

The Labrakaus are English, one playing in comedy character, the other straight. The "straight" man is a clean, pretty acrobat, reminding one through his execution, of the circus ring. The comedy is quiet and well brought out. As far as the dog is concerned, the animal is entitled to billing. The comedian assumes a position, and without word or gesture for cue a little black dog commences a trick which he continues until the master moves. It is equal to any of the "pantomimic" style of dog training. The act in its entirety is thoroughly entertaining and entitled to a better position than the opening one on the Shubert program this week. *Time.*

Josephine Ainsley.
Songs.

11 Mins.; One.
Shubert, Brooklyn.

No information is at hand as to the past theatrical experience of Josephine Ainsley, seen in vaudeville around New York for the first time this week at the Shubert, Brooklyn. Miss Ainsley, from her bearing, however, has been before the public for some time. She selects popular numbers for her repertoire of songs, and to avoid mishaps, employs a "plant" in an upper stage box, he becoming useful to the singer while she warbles "Honey Moon." He is also made the target of another ditty. Miss Ainsley makes no pretensions with her voice, but in houses where "plants" and "song plugging" are not condemned Miss Ainsley will pass through. *Time.*

Les Francois, Loja Trio and Four Parros.
Acrobatic.
Hippodrome.

These three troupes divide the big Hippodrome stage, all working at the same time as the closing of the circus events. Much has been promised for Loja Trio, a wire act of three people, who feature a

triple somersault from a pedestal into a "basket." All three acts had worked about four minutes at the opening performance when a guy rope holding a support gave way, and the entire apparatus of the Loja Trio fell to the stage. The curtain was run down immediately, and none of the acts went any further. Les Francois are three girls, performing a striking routine of two high and hand-to-hand feats, the little seen promising well. The Parros are composed much the same. They do not go immediately to acrobatics, but spend a large part of the opening in the handling of heavy weights. They were at this when the accident happened. Both quartets dress neatly in tights. The Loja Trio attracted interest with three high formations on the double wire. All work with good speed in the European polished style. *Rush.*

Olympia Desvall.
Animal Act.
12 Mins.
Hippodrome.

Miss Desvall is an importation. There is European polish about the act that most of the American trainers miss. Miss Desvall appears in a cart drawn by a pretty chestnut pony and decorated with beautiful trappings. The pony goes through a simple routine of menage feats, and the rest of the act is taken up with a troupe of dogs working through a novel routine, with a big black horse also in the ring. Miss Desvall's carriage has wide flanges on the wheels and during the driving ten dogs walk on these. The act is one of the neatest and most striking of its sort, and it held the Hippodrome audience interested for a dozen minutes. It could easily be adapted to vaudeville uses. *Rush.*

Seven Queirolos.
Acrobatic.
10 Mins.
Hippodrome.

The ring curb was removed for the Queirolos, and they used the heavy mat that is laid there for the animal acts. Seven people make an unusually large organization for an act of this sort, but the septet use their number to good advantage in the working up of team formations. One of the most interesting of their tricks was a bridge of five men, built up and collapsed with remarkable speed. The same formation is used for a remarkable twisting feat that has not been seen before. The seven are composed of four men, two boys and a woman. The latter is a sensational acrobat. Toward the finish she makes a triple circle of the ring in the swiftest, snappiest series of handspings imaginable. Her ground tumbling compares favorably with that of any of the men that have been seen on this side as far as it goes, and handles the team work with smoothness and skill. Her presence is of immense value and adds a touch of novelty. The acrobatic routine is away from the familiar sort almost entirely. *Rush.*

Lina Marrder.
Equestrienne.
8 Mins.
Hippodrome.

Miss Marrder makes her appeal upon the gorgeousness of her costuming and trappings. Her riding habit is covered

closely with metal scales, or spangles of gold. There is not an atom of cloth texture to be seen. The effect is that of a glittering gown. The saddle and trappings of her well formed mount, a big white horse, are of the same material. There is a little simple menage work, but the main strength is the use of colored lights playing upon the picture. With the Hippodrome's exceptional equipment of lighting effects, the spectacle was startling, but it requires the Hippodrome magnificent distances to make it really effective. Miss Marrder did exceedingly well and her reception was enthusiastic at the opening Saturday night. *Rush.*

OUT OF TOWN.

"Bubbles" (19).
"Girl Act."
20 Mins.; One and Full Stage.
Forrest, Philadelphia.

The latest creation in "girl acts" under the direction of Joseph Hart makes slight appeal for favor except for its pretentious stage setting and ensembles. It is styled a "musical fantasy by George Hanlon, Jr.," who, with Genevieve Farnell arranged the lyrics, with music by Rolin Bond. The only novelty in the piece is a spectacular effect representing a girl in a large soap bubble, but even this offers any amount of room for improvement. There is also a "bubble" number with the girls imitating the blowing of soap bubbles, using toy balloons for the purpose. There are three principals named, but Evelyn Westbrooke's chief contribution is posing in the bubble. Norma Seymour, a rather striking brunette, earns the honors. In addition to making an attractive stage picture in white, surrounded by the pink-clad group of sixteen blonde wig-wearers, Miss Seymour can sing, which she proves by rendering a popular ballad. There is another, Florence Trevellon. She also looks well but cannot sing, although she tries. There are some shadow pictures which have been familiar in many burlesque shows, and one or two elaborate scenic pictures, the large butterfly, through the wings of which the girls poke their heads to join in the chorus, being novel. Acts of the "Bubbles" sort need more substance to them than is shown in the present piece to attract more than passing notice.

George M. Young.

Lucille Mulhall
and "Her Ranch Boys."
"Wild West."
30 Mins.; Full Stage.
Keith's, Phila.

The Mulhall outfit from the ranch of Colonel Mulhall of Guthrie, near Oklahoma City, made its first appearance in the East about two years ago as a feature of the horse show in New York City, giving its exhibition of horse training, broncho-busting, roping and other features of cowboys' knife. Will Rogers, now doing a roping act in a Western play, was in the outfit then. Since that time the exhibition has been shaped up for vaudeville and had its first Eastern showing this week, scoring one of the big hits of the Keith bill. Lucille Mulhall, with her trained horse "Governor," is the central figure, and she does a little bit of everything, except taking part in the singing contributed by Martin Van Bergen, a cowpuncher with an un-

usually fine baritone voice. Miss Lucille is a real Western girl in appearance as well as skill, and her part of the act was a distinct novelty which pleased. Charles Mulhall, a brother, gave a remarkable exhibition of broncho-busting on a stage, the first ever attempted. This portion of the act suffers only from the effect the struggle with the horse has on the delicate feelings of the women in the audience, but it could be lessened by a simple announcement that the animal is not being ill-treated, which seems to be the impression. Georgia Mulhall, a sister, appears but little in the act, posing with Charlie as a mark for Lucille's rope, but Georgia displays skill as a rider in this short time. There is also a little miss, Mildred, with a pretty face, who adds picture to the act, and a boy who handles a rope well for one of his age. As a novelty for vaudeville, this act comes very near to reaching the climax, and it should find ready recognition in any house where there is opportunity to give it even fair display. There is plenty of the atmosphere of the plains about it and the girls make a fine appearance in their habits of the plains, riding astride.

George M. Young.

"Robinson Crusoe's Isle."
Musical Comedy.
12 Mins.; Full Stage.
Keith's, Phila.

One of the Jesse Lasky productions, with Rogers and Deely featured, is having its first big showing. It approaches comic opera more than anything else that has been shown here in vaudeville for some time and it appears that someone familiar with "Robin Hood," "The Pirates of Penzance" and other operas must have had a hand in arranging the music. It is all catchy and well sung, four men and four girls forming an unusually strong singing chorus for a vaudeville offering. As Robinson Crusoe, John P. Rogers fills the role acceptably, while Ben Deely secures the best results possible out of the poor material furnished. The part offers many opportunities for good laugh-provoking comedy. W. Gordon possesses a good voice and uses it effectively as the chief of the savages and later as the leader of the pirate band. Fannie Frankel has the principal female role, singing well and makes a pretty stage picture, as do the other girls who appear young and are shapey. The dressing and stage settings are attractive. There is a sort of story relating to the life of Crusoe and the pirates search for gold, but it is disjointed and poorly told. The singing saves the act, which will hardly rank as a chief feature in the chosen field.

George M. Young.

Edna Aug.
20 Mins.; One.
Tremont, Boston.

Miss Aug has just returned from Paris, where, the program says, she created the greatest sensation ever. She evidently left her personality and magnetism behind, or else hadn't got over her sea voyage, for she went very flat here. She has very poor material with which to amuse an audience and shows a tendency to "hog" the bill, staying out twice as long as the audience wanted her to. A "plant" in the gallery box sings much better than she. It is significant that the selection he uses is "Please Don't Sing."

Ernest L. Waitt.

Lee Harrison and "His Broadway Girls"
(12).
"A Morning Rehearsal."
20 Mins.; Full Stage.
Duquesne, Pittsburg.

"A Morning Rehearsal," though a little crude now, will prove a good one for Mr. Harrison. There are eight girls, a quartet (men) and Lee. The act opens on a stage with Harrison in the capacity of stage manager, quartet of men at piano rehearsing a song, four or five girls—sitting around. Enter Lee and angry. Rehearsal called for 10 and the remainder of the girls come strolling leisurely in late, of course. The causes asked by Harrison for tardiness and the excuses given made good laugh producers. The stage is then cleared and the girls do some good singing and dancing. Mr. Harrison appears in a monologue, most of it concerning an umbrella he carries, and it contains some really clever stuff. He also sings a song and had to repeat it several times. The quartet sings well, the tenor being one of the most pleasing. A patriotic finale closes. The act is most pleasing and when the rough edges are worn off, will soon become popular. *P. S. C.*

Hardeen,
"Handcuff King."
25 Mins.; Full Stage.
Garrick, St. Louis.

Hardeen, billed as "The European Sensation," made his debut at the Garrick last Sunday afternoon. He is said to be a brother of Houdini, and learned the knack of conquering stubborn locks while apprenticed to a locksmith in Appleton, Wis., his birthplace. His act made a hit. He is assisted by a young woman in tights and a man. While removing handcuffs and leg irons he uses a cabinet and admits he frees himself by a trick. He released himself from five pairs of handcuffs and one pair of leg irons in less than five minutes. Hardeen has a "trunk mystery." He is handcuffed behind, placed in a sealed sack and locked in the trunk. The girl retires into the cabinet with the trunk from which in less than two minutes Hardeen appears on the stage and the girl replaces him in the trunk, bound as he was. The act is a good one, and should score all along the theatrical line. *Ed J. Cain.*

"The Diving Belles" (10).
"Girl Act."
Parson's, Hartford.

"The Diving Belles" is a skit employing three men and seven women. The scene is on the beach at Atlantic City. The surf rolls in while the Belles sing and dance. In the end the chorus girls "jump" in the water. They splashed around the scenic effect and got their tights wet, but the prima donna didn't go near the ocean though evidently much of her clothing was hung upon an adjacent but invisible limb. The act is pleasing, but nothing startling. It is a sort of adaptation, if not exactly similar, to a scene in "The Follies of 1907."

William H. Rhodes.

Bertina.
Child Violin Virtuoso.
Franklin Square, Worcester, Mass.

With an abundance of musical talent and modest dressing, Bertina makes an artistic and successful act. She is but 16 years of age and shows a thorough knowl-

cuge. Her playing is excellent and she made a great impression on the audience, who listened in absolute astonishment. She will be a big feature for any house.

Harlow L. Steele.

Willie Hale.

"The Man With the Globe."
20 Mins.; Interior; Full Stage.
Teck, Buffalo, N. Y.

This act, which is given in a parlor scene, introduces Willie Hale and an assistant who is an artist inasmuch as he is an excellent musician and an expert juggler. Mr. Hale is at home on the rolling globe. His acrobatic work on the globe is remarkable. The act takes with an audience, and will no doubt make a hit anywhere.

Dickson.

The Seven Peerless Mowatts.
Club Jugglers.
17 Mins.; Full Stage.
Garrick, St. Louis.

The Seven Peerless Mowatts evidently consist of seven, although only six put in an appearance Sunday afternoon. There are five young men and one young woman. The juggling is excellent, and they are easily the best in their line. It is the former act of "The Five Mowatts" enlarged.

Ed J. Cain.

Grand Opera Trio.
Songs.

Franklin Square, Worcester, Mass.

The trio consists of two men and a woman, all excellent vocalists. They render the prison scene from "Faust" in a highly entertaining manner. As a whole the act is very good.

Harlow L. Steele.

Al Watson and Co.

"The Dog Catcher" (Comedy).
17 Mins.; Full Stage (Interior).
Empire, San Francisco (Week Aug. 19).

Al Watson, well known on the coast as a producer, assumes responsibility for the vehicle with which he makes his entry into vaudeville. The sketch is of the "Wise Guy" type, but in his handling of the title role, Watson assumes a milder mood than that of the Edmund Hayes pattern. The woman of the household, expecting a visit from a Western friend, mistakes the poundman (who enters to negotiate for the release of the madam's dog) for the Westerner. The name of Mary arbitrarily bestowed upon the captured canine, regardless of sex, leads to another confusion. The "tough girl" sweetheart of the dog-catcher intrudes, filled with suspicion of "her Jack's" fidelity. Jack is also the name of the missing pet, and another comedy of errors ensues. Laughable situations follow, but this "triple mistaken identity" confuses even the audience at times. The farce is rich in understandable slang, and was awarded its share of well-merited approval, but some of the "kinks" in the plot will have to be smoothed out before it registers full strength.

Wm. Alfred Wilson.

Major Johnson, once of Johnson, Daventryport and Lorella, and Harry Madison, formerly of Bailey and Madison, will open at the 58th Street house on September 18 in a travesty called "It Never Happened in Rome," with a company of 15.

HAMMERSTEIN'S.

Mr. Hammerstein is offering a program of no especial merit for the closing week of the Roof Garden.

The Empire City Quartet top the bill and easily hold down the position. New and becoming sack suits, a complete change of songs, together with some new comedy business, carry the act to the same hit as formerly.

Genarro's Venetian Band scored strongly in an early position. Mr. Genarro does away with the platform and stand, leading from the stage. He makes a natty appearance in a blue and white uniform and leads his men gracefully, but at times is not convincing, carrying his antics and contortions too far. The act runs very long as it now stands and were the inevitable kind applause finish cut out, would use just about the proper amount of time.

DeWitt, Burns and Torrance in their neat and novel acrobatic offering closed the show and did surprisingly well in that most trying position. Aside from the excellent acrobatics shown the trio have a pretty and picturesque idea in the toy-shop setting. Both men are first rate acrobats, while the girl, who does very little in the act, dresses the stage and adds greatly to the general effect. It is a great act for the children or, for that matter, for anyone who ever was a child.

As a showman Paul Conchas has no superior in the heavy weight juggling line. Mr. Conchas has his appearance in his favor, which is not a small item, of course, but aside from this he goes through an extensive routine of work with a rapidity and dash most pleasing. He is also fortunate in having secured an excellent comedy assistant who understands just when and how far to carry the fun.

George Primrose is doing the same act he showed for a few weeks last season. There has been no great expenditure of money on the production. In fact, it can hardly be called a production, although there are six men, besides Mr. Primrose, employed. A special drop of a huge watermelon, not in evidence last season, is now carried. The veteran minstrel man has lost none of his old-time grace as a dancer and in this line is always pleasing. The six men are also good dancers and sing the old "coon" melodies agreeably.

Joe Cook and brother were seen at a disadvantage in the opening position. Mr. Cook is a young chap, and while he does nothing extraordinary in juggling, he has a good start and should improve steadily. This can also be said of the brother, who is the comedy end. He has a good comedy makeup, but is following too closely several of the older men in the same line. Better results would be obtained did he reach out for originality.

Rossi's Musical Horse is not much of a musician, but is a good looking animal, and if the trainer would do away with the great quantity of unnecessary talk it would become a pleasing animal act.

Oterita, a Spanish dancer of the conventional type, is not any better nor any worse than the usual run.

Dan Sherman, Mabel DeForest and company are still fighting "The Battle of San Dago," and it is as big a laugh getter now as it was when first produced.

TWENTY-THIRD STREET.

The dash and smoothness generally displayed in the running off of a bill at this house is lacking in this week's entertainment. This may be due to the first show. Later in the week the little roughnesses were undoubtedly done away with.

Variety is evidently the aim of the Exposition Four and in this they are successful. The music composes the main portion, although the singing passes, and the neat dancing finish sends them off nicely. Four costume changes are made. Three are well taken care of; but the fourth (band uniform) could be bettered. The choir number should be dropped and something substituted more in keeping with the remainder.

Bert Levy has hit upon a unique and interesting idea in the rapid sketch line. He works upon a small glass plate, the pictures being thrown upon a screen by means of a reflecting light. Every line is easily discernible. Besides the black and white effects the artist works in colors, lending a variety lacking in other acts of this character. The Indian head is the best thing shown and was liberally applauded.

The Misses Delmore have made so many changes that they are showing almost a new act. The numbers and dressing have been changed throughout, and two special drops are now used. Both in the opening are good, but a more suitable song should be secured. The rest follows much the same as formerly, excepting songs and the two pretty costume changes.

Dixon and Anger are also showing what is practically a new offering hereabouts, only one or two weeks having been played with it late last season. Mr. Anger is a genuinely funny Dutchman, and the "straight" end is ably handled by Mr. Dixon. There is a quantity of good business and amusing talk and with a few more weeks' work the pair will develop a sure-fire hit.

They spread the patriotic thing on rather thick in "The Human Flags," but the holiday crowd grew very enthusiastic over the parading of the flag, a Roosevelt impersonation, and "Spirit of '76." The act proper is well laid out, costumed nicely and the girls are exceptionally well drilled. The act gave the bill a big hurrah finish.

A good clean Irish makeup and a pleasing, good-natured style passed Arthur Whitelaw through easily. There were bits of new and bits of the old talk, but both went equally well. He kept the audience good humored for the better part of fifteen minutes.

Frank Richards opened the show in a single turn modeled closely after the act formerly given by Reno and Richards. Burr McIntosh and company featured the program (New Acts).

The Three Sisters Urma, Hanvarr and Lee, Botello and Virginia, The Marconis and Marstro and Oretta are foreign acts booked for this side.

Julius Tannen, the monologist, received an offer from Charles Frohman this week of a part in a production shortly to be presented.

Mathews and Ashley are on the Hammerstein bill next week.

PASTOR'S.

The early acts had no cause to complain for lack of attendance Monday night. The house was filled to overflowing at 8:30, with an audience that had come to be pleased, and left thoroughly satisfied.

Madge Fox is not quite as strenuous, having done away almost entirely with her flip flops. She wore pretty frocks, changing for each of her three songs. The "coon" number was the best liked, probably because it did not require a voice. The second, a medley of popular airs, is a corker, but suffers through the shortcomings of Miss Fox's voice.

W. E. Whittle is showing here for the first time after his tour in England. His routine for the most part remains about the same as when last seen, although is no longer using a woman in the act, and has injected an amount of speed which helps greatly. The audience seemed to be taken back at Whittle's resemblance to President Roosevelt and greeted the ventriloquist enthusiastically.

Dill and Ward are giving the same singing and dancing specialty. Dancing is a soft spot with the Pastor audience, and the pair found themselves right at home. Miss Ward's glittering dress still stands out prominently.

The Kiltie Trio are regulars at the down town house. The boy's playing is improving, and this seems to buoy up the music of the trio. His popular selections on the saxophone are heartily applauded, and this should be the cue for the elder Kiltie to drop the high sounding selection on the piccolo, trying something more popular. The singing is still the worst feature.

Murphy and Dunn have too good a conversational act to hold down a "three-a-day" position. The pair are a big laugh, and score as heavily as any act on the bill. The stuff is not all new, in fact, most of it has been heard before, but the men handle it well and make it go. They make a good old-fashioned sidewalk conversation team, altogether too scarce nowadays.

The Evans Trio is another act finding little difficulty in pulling themselves out of the "three-a-day." Perhaps the one thing more than anything else to keep them there is the "cocky" manner displayed by the boy. Some good "rag time" piano playing and dancing go unrewarded because no audience cares to be informed the artist is doing a favor by playing before them. The girl in the act is a cute "kid," and the comedian passes.

Bessie Nitram, after she stopped singing and commenced dancing, had no difficulty in pleasing.

Allen and Keeley opened the show and are the best opening act the house has had in many weeks. With proper material they should easily better themselves. Mr. Allen is a first rate Irish comedian with a good delivery and an idea of what real humor is. Miss Keeley looks well and makes a good "feeder."

De Chantal Sisters dress neatly, and that's the one best bet. Leonzo juggled early on the bill, and the Three Jacksons closed. Jeanette Dupree and The Two Macks are under New Acts.

Shows of the Week - - - By Rush

FIFTY-EIGHTH STREET.

Standard acts with the exception of "The Mystic Pool" and Sam Williams (New Acts) go into the makeup of a capital vaudeville entertainment for the purposes of the Fifty-eighth Street house this week. The presence of Diamond and Smith, who make a rather cloying appeal to sentiment, might be esteemed to detract somewhat from the "class" of the show, but the evening was one of uninterrupted enjoyment for the East Side audience.

The Willy Pantzer Troupe is a capital acrobatic offering, full of novelty and with an uncommonly happy arrangement of clean dressing and amusing incidental business. Several of the hand-to-hand feats would be impossible with a top-mounter of greater weight than that of the midget, but they are spectacular in makeup and remarkably smooth in execution.

Belle Blanche delivers eighteen minutes of solid entertainment with her clever mimicry. She has chosen her subjects with a good deal of originality, being guided in her selection by the well understood principle among cartoonists that the easier the lifelike reproduction. Every noted stage favorite has certain marks by which he or she is recognized, and greater the oddity of the subject the Miss Blanche has managed to catch in each case this eccentricity to an extreme degree of fidelity. Her Eva Tanguay was best liked.

There is a good deal of rough entertainment in "Aunt's Visit," by Master Gabriel and company, to which George Ali, as the dog "Spike" contributes more than his per capita share. Ali makes the dumb role exceedingly funny. He and Gabriel work together skillfully, and it is due to their handling of the comedy, that the sketch goes. The other four members of the cast are purely "fillers," although they support their pale parts capably. There is very little real humor to the sketch itself, and scarcely a bright line has anyone but Gabriel.

The Piroseoffis, jugglers, closed the bill. The quintet make a lot of fast parade out of very little material that is technically good. Their feats are all simple and take their impressiveness more from the number of people and speed than from the excellence of the work they do. The dressing is another point in their favor and a third is the charming presence of the two women.

Diamond and Smith have switched their repertoire of songs about somewhat, improved the quality of their moving picture films, and added a new comic "coon" song at the opening. They work up a tremendous volume of "thank you" applause first through the "Fireman" number and then with a patriotic song at the finish. Diamond and Smith spread their sentiment and patriotism on pretty thick, but the audience seem to like it that way.

Rooney and Bent were in the next-to-closing place. They hold to their established act pretty closely and make little effort to introduce new matter, except during the close in "one," when they develop an unbelievable amount of impromptu comedy that scores a high average of bullseyes.

UNION SQUARE.

The Rain Dears, with Louise Montrose in the principal position, is the headliner. The old Wayburn production, now sponsored by Joseph Hart, has undergone no change since its original presentation on the New York Roof. Even some of the girls in the dancing and singing octet that backs up Miss Montrose's efforts are the same. The present cast is a first rate organization and the novelty of the various stage arrangements, makes it a swiftly moving panorama, with a high degree of variety and a good average of clean attractive entertainment. Miss Montrose is a wholesome looking young person with the faculty of wearing her clothes gracefully, and makes an acceptable leader for the act.

It is an almost entirely revised and edited Ray Cox that appears this week. The opening is altogether changed to the immense improvement of the offering. There is a flash of humor in her early talk and it is dropped at just the right point. The stories about "Jeff" are still in use, and some of the other tales are pretty familiar. Miss Cox was liked in an important and difficult position.

Gracie Emmett has been busy this summer "fattening" up the dialogue of "Mrs. Murphy's Second Husband," and even for those of us who have watched the capital sketch innumerable times there are quantities of fresh laughs. Miss Emmett makes an altogether refreshing and delightful Irishwoman. Her characterization is free from the common fault of broad caricature and still is rich with the meat of native humor. Walter O. Hill is new to the part of hubby No. 2, but handles the role quite as successfully as did his predecessor.

Clifford and Burke retain their familiar blackface talking sketch. The pair are billed as singers and dancers, but the comedian could lay undisputed claim to the additional title of humorist. Few of the blackface funmakers have a better method for pursuing the shy and elusive laugh. The straight man works to him skillfully, and the pair form one of the best matched teams in their line of work.

Snyder and Buckley were a solid hit in their comedy musical act with its unique finish in "one" and Clark, Bergman and Mahoney, one of the first of last summer's batch of Henderson's new acts, scored with a sprightly dancing and singing act.

Among the early numbers there was a dearth of comedy. Daly and Devere, with their Irish sketch "The Janitress," were practically the only laughing number. Daly plays the Irishwoman with commendable restraint for the most part, although he is led at times into roughnesses. The Parson Sisters are an ordinary team of girls. They work with a small amount of animation and dance not at all. Their only show of life is displayed in a march. The singing was of rather low quality, too, and the act could scarcely be said to have passed.

The others were Frederick the Great, McNamee and Harriet Jones, a staid and sedate young person, who featured a blue feather boa and delivered an unbroken series of sentimental songs without relief of any kind.

ALHAMBRA.

An unusually heavy bill is offered for the Alhambra's opening week. The Vedmars were billed to open the show in their acrobatic offering, but did not appear. No one was substituted and the intermission was cut down, but even with this economy of time the show ran until 5:20 the first performance.

In the billing, Aubrey Boucicault and company (New Acts) and the Ward Brothers and company receive the featuring. The show is pretty much made up of numbers strange to the city, the other new comers being Gilbert Girard, Irene Franklin and Burt Green and Loney Haskell.

Of the others "A Night in a Rathskeller" has played but two weeks in the city, leaving Mr. and Mrs. Mark Murphy, in "The Coal Strike," and George Felix and Lydia Barry as the only familiar items on the program.

"A Night in a Rathskeller" has undergone a fumigating process. There are numerous minor indications of an attempt to revise it into such shape that it will make acceptable entertainment. The picture is a true one, true to a point of photographic fidelity, and displays a good deal of cleverness in staging and arrangement. George Whiteing is a light singing comedian and there is a good vocal average in the company. Charles Boyde makes a really funny "souse," and supplies a relieving touch of humor to the ensemble.

Mr. and Mrs. Murphy and Felix and Barry give their old sketches unchanged.

The attendance taxed the seating capacity of the house. Standers were lined up five deep along the orchestra rail and even after that applicants for admittance were turned away.

SAW AGNES SORELL.

You must be "wise" to carry around New York City a reputation as a foreign agent, especially when in the company of managers.

There is nothing which ever happened across the pond unknown to Clifford C. Fischer. He says so himself, but sometimes, with so many dates in his mind, one goes awry.

This happened the other night. At the Hotel Astor were assembled around a large table Percy G. Williams, Martin Beck, John J. Murdock, Manny Warner, Arthur Prince, Al Sutherland, a couple of "legitimate" people—and Fischer.

"Well, Fischer," said Mr. Williams, "You may have seen all the acts abroad, but why, then, did you not book Agnes Sorell?"

"Didn't like her," replied Fischer. "She's refined, and all that, but wouldn't do over here."

Some maliciously inclined person at the round table inadvertently remarked at this juncture that Miss Sorell, after some years on earth, departed this sphere a century or so ago, leaving a record of royal historical associations behind.

Mr. Fischer, unabashed, claimed he was "kidding," too. But he wasn't.

MODEL VAUDEVILLE THEATRE.

S. M. Oppenheimer, of Oppenheimer Bros., St. Louis, who are erecting the American Theatre in that city, which will be devoted to the vaudeville style of entertainment, with attractions booked through the Morris office, was in the city last week.

The house can not be completed much before Dec. 1, says Mr. Oppenheimer, although the opening date was set for October. The usual annoying details attendant upon the building of a large structure cause the delay.

Mr. Oppenheimer brought with him a large print of the exterior of the new theatre. It is contained in a twelve-story building, occupying the first four floors. The seating capacity will be 2,200, the auditorium will be lighted by 2,700 electric.

A new idea in flooring and orchestra chairs will be introduced. A spongy substance called "Asbestolite" will cover the aisles and there will be no carpet in the theatre. Asbestolite is an imitation of carpet, requiring oiling for cleaning purposes once monthly. Mr. Oppenheimer stated the dressing rooms would be superior to those of any theatre in the country. The makeup tables for women will be counterparts of the usual piece of furniture holding toilet articles in boudoirs, and a washstand, with three water faucets (hot, cold and ice) will be in each, while bathrooms for artists alone have been provided for.

The orchestra chairs have a sixteen-inch oval back, for the purpose of supporting the person seated in it by reaching the shoulder blade. This has been designed for the comfort of women. A steel curtain takes the place of the usual asbestos, and Mr. Oppenheimer says when the theatre is open for inspection a torch may be applied to any part of it with perfect safety.

The front is of white glazed terra cotta and the interior decorations carry out the description conveyed by the name.

A hotel with 263 rooms will occupy the remainder of the building.

LITTLE TRAVELLING DURING SEASON.

It is probable that the "Wine, Woman and Song" "No. 1" company will not play in more than five of the principal American cities this year, and it was for this reason that a No. 2 organization was put in the field. An engagement of 10 weeks has been laid out for the principal company's Chicago visit.

Return engagements to Boston, Brooklyn and Philadelphia will occupy twenty weeks more and this, in addition to the time originally booked, will consume the season. The No. 2 company will play the large cities entirely, taking only week and three-day stands.

The opening of Weber & Rush's Orpheum Theatre at Atlanta, Ga., playing vaudeville booked through the United offices, is announced for September 16. The initial bill has not been given out, although the enterprise has been lavishly advertised. The house is still in the hands of the decorators who are working under the eye of Ben Kahn, the local manager.

Shows of the Week - - - By Sime

GRAND OPERA HOUSE.

The first "Advanced Vaudeville" program given under the management of Klaw & Erlanger at the Grand Opera House, Brooklyn, proved a hummer. The Monday night audience applauded from the opening act to the close, each and every number. Mr. and Mrs. Jerry Cohan (New Acts) were held upon the stage for over two minutes by the hand-clapping after the house had laughed continuously at their sketch, but James J. Morton, who immediately followed, one before the last, with the same monologue used last season, literally "knocked 'em off the seats" just the same.

Other than the Cohans as a feature through their name, Edna Wallace Hopper was a big card for the box office. It's peculiar, but it is so, that this, the last week Miss Hopper expects to play in vaudeville this season, substituting on the program for Norah Bayes, she is giving an act which would place her in large demand at all houses for a return engagement. The petite singer has never appeared to better advantage, and has never had a more enjoyable routine. One selection, a "story song," is a jewel. Miss Wallace this week is America's "Alice Lloyd."

Barnold's Dog and Monkey Pantomime closed the first half, leaving the audience in a riot, of laughter. Mr. Barnold, through the smoothness of his animal act, draws spontaneous outbursts. The house takes hold of the humor and there is a naturalness about the animals' actions which excites admiration as well as laughter.

Working with speed, W. C. Fields had the audience all the time. The more seen of Mr. Fields' work, the more dexterous it is. He leans so much to the comedy, however, that the audience prefers to laugh rather than applaud, and the appreciation rightfully his for many of the difficult tricks is not given.

The Alexandroff Troupe, replacing the Kurataku Japs, was the lively opening number, winning much applause with their dancing, and giving Brooklyn a sight of foreign multi-colored costumes they have not before had the opportunity of observing, for the Alexandroff is the best dressed Russian act yet showing.

The Max Tourbillon Troupe of cycling acrobats closed, while Konorah and Dumond's Parisian Minstrels are under New Acts.

An announcement made relative to the moving pictures said that the series shown at the Grand will not be seen elsewhere.

Wm. Slafer conducts the orchestra, insuring good vaudeville music, and the stage, under the direction of William O'Hara, excepting for an unavoidable wait, was conducted without mishap.

Preceding the raising of the curtain, announcement cards on the proscenium arch read "Welcome," which sounds "rubby" and could be accepted for granted since the box office is open, while the first line on the program reading "By Way of Opening the Festivities" is also antideluvian.

ORPHEUM.

It is a big bill arranged for the opening of the season this week at the Orpheum, larger on the salary list, probably, than any vaudeville show ever given in Brooklyn. It packed the theatre twice on Labor Day.

The performance greatly pleased the Brooklynites. It could not help but do so. "The Song Birds," Victor Herbert's operatic piece, was the feature number on the billing and on the stage. There have been some changes in the cast since it last played in vaudeville, but they have no effect on the general value. "The Song Birds" still holds its title as the best number in vaudeville. It carries itself, guided to success partly through the remarkable impersonation of Oscar Hammerstein by William Burress.

"The Pianophiends," the Jesse L. Lasky Co., musical act, is another to undergo changes. The same result as formerly was obtained, although there is a marked loss in the cast through the disappearance of the "Gibson Girl." The rearrangement of musical numbers atones to a large degree. The act is moving more swiftly than formerly, and is much more musical. One of the girls importantly located in the octet of singers has not the voice to justify the position.

Two new songs are sung by Katie Barry, "Bob Me on Your Knee" and a "Good-Bye" selection. The diminutive comedienne was placed far down on the bill, too far for full value, but she gained her usual number of encores, and with Harry Bulger (New Acts) was one of the "names" which made the program attractive to the amusement seeker.

Cressy and Dayne played "Town Hall To-Night." The audience found it enjoyable. One or two new lines have been inserted. On Monday afternoon the sketch followed Shekla, the Indian conjurer, who closes with the "basket" trick. Mr. Cressy improvised when he audibly remarked to Miss Dayne, "I would like to put you in the basket." It was quite impromptu, even though Miss Dayne did not smile, and removed for the moment the locale of the skit.

Shekla is yet in need of some one who can frame up an act for him. He has everything excepting that. The boy does not appear, but "Mrs. Shekla" does. She may be necessary, at least to the "basket" trick, but her personal appearance argues against her presence on the stage.

The Rooney Sisters opened the show with dancing and singing. Last season they were known as the daintiest "sister" act in vaudeville, but must now be careful. Josie is not looking as well. Julia excels in dancing, while Miss Josie is growing careless about making up once more. The first two songs should be changed for more melodious and lively ones, while dresses of the same style as worn by these girls last season would give a prettier appearance. Now they are dressed exactly alike, in white, even to bows in the hairs, but the hosiery does not match. It's not important, perhaps, but it's noticeable.

The Lavine-Cimaron Trio in the second position won plenty of laughs and applause with comedy acrobatics.

Gillette's Animals (New Acts) closed.

COLONIAL.

Ofttimes an amateur cook discovers that an apple pie to be develops in looks into a pudding. Investigation discloses the upper crust swollen out of proportion, with the filling solid on the bottom, while the inflation causes a vacuum.

The deceptive pie is apropos of the Colonial opening bill of this season. Watson's Farmyard opening the show is the upper crust; Metzetti Troupe, closing, the lower, with Julius Tannen and Bailey and Austin, in the second half, the meat. In and between is a blank, if Julius Lenzberg's new march, "The Colonial," respectfully dedicated to Percy G. Williams, and played during the intermission, is excepted.

The possibility of either or both of two foreign numbers, Dale and O'Malley and Beatrice Lindley (New Acts), scoring an unexpectedly large success was contained in the program, but remained there, the foreigners reversing the expectations.

The Five Madcaps (New Acts) another European collection, which may have dented the upper crust, and Valerie Bergere, gave no impetus of moment to the program.

It may be listed here that the justification of the Colonial's show this week was found in the Tuesday night attendance. There were some people in the theatre; Julius Tannen discovered that, for he brought laughter.

Mr. Tannen combines two able requisites in an entertainer. He is a storyteller, entitled to rank in the blue ribbon class, and as an impersonator, in some of his impersonations, holds the only distinction of that color given out in his class. Tannen has divided his act into departments or compartments. When he leaves the stage you are mentally undecided whether you like the impersonator or the monologist. From the laughter, it is the former; from the applause, the latter. Mr. Tannen guarantees, by his presence before the footlights, returns to the management, and is a valuable act in vaudeville by reason thereof. This week he is using talk not before heard, added to which is his lightning wit at improvisation. Mr. Tannen was obliged to offer a short speech for the pacification of a handful of persons in the auditorium, remaining undiscovered to others on the same program.

Bailey and Austin, with their new ideas for the encore, and the varied-sized company, played to appreciation also.

The Metzetti Troupe closed the bill with the extraordinary acrobatic feats of Florence, the youngest member, who assumes the burden of the labor at imminent risk of bodily injury. The youngster is active constantly.

Watson's Farmyard is an offering for children with amusing interest for their elders. Mr. Watson gave no especial attention to any spot in the backyard. He even wandered to the river side, selecting some porkers from under the shade of the trees, but he clinched his success upon reaching the hennery.

Irving Jones, the colored singer, is away from his feed box, for the nonce. The exertion of grimacing which Mr. Jones undertakes seemingly removes the stamina from his song writing quill.

SHUBERT.

The Shubert theatre, Brooklyn, under the management of Klaw & Erlanger, with Lewis Parker in charge, opened its vaudeville season last Saturday. Nothing on the program or about the theatre indicates the management of K. & E. "Advanced Vaudeville" is not mentioned.

The Shubert fills the place in that section of Brooklyn left vacant by the conversion of Hyde & Behman's, around the corner, from a policy of vaudeville, established through many long years of profitable existence, to burlesque. In line with this, it may be safely ventured that the Shubert, with a fair list of attractions, will establish a clientele of its own at the popular prices charged (up to 50 cents), and this will be based to a considerable extent upon the former patrons of Hyde & Behman's.

The Shubert audience, judging from the Saturday night house, which was nearly capacity, is an "easy" one. The people laughed most heartily and enjoyed the performance. While the opening bill is not an expensive one, it is well arranged as to programming, containing nearly all comedy acts, and must have left an initial excellent impression.

The Shubert is an old theatre. Years ago under the management of the late Col. Sinn, it was known as "The Park," and was, during the Colonel's regime, "the" theatre of Brooklyn, playing the best legitimate attractions.

For the second show on Saturday night everything moved smoothly, a slight fault or so, easily capable of correction, cropping in on the orchestra.

Hope Booth and Company in "The Little Blonde Lady," by Geo. M. Cohan, headlined, and were well received just before the intermission. Charles Deland has his former part, doing a great deal for the piece, which contains a mischievous office boy, now played in good manner by Henry Garron.

O'Brien-Havel, with Effie Lawrence, appeared after the intermission, and although employing an office setting, with a "bad" office boy, two noticeable portions of the previous sketch, "Ticks and Gliks" did not suffer.

John Birch, in the first half, scored a sound laughing hit with his "hat" melodrama. Mr. Birch is always funny. He does not polish his comedy up, but gives it as it is, and the pleasing effect is greater for this reason. He has been compared several times to Geo. Mozart, the English comedian, seen over here last season in a very similar offering. Mr. Mozart is somewhat more elaborate; also "finished," but the comparison has never been to Mr. Birch's disadvantage.

The Faye Sisters, with their neat looks and music, were well liked, while Allenei, with his "monk" "Peter, the Great," made a laughable closing act to the bill proper, which was followed by moving pictures of the "Head-on Collision" at Brighton Beach a year ago, when two locomotives crashed into each other in the field of the Brighton Beach Race Track.

And giving it an excellent start; Josephine Ainsley, who followed, and Healy and Vance, the third number, are under New Acts.

Gavin, Platt & Peaches, Utahns, Ogden, Utah.
Gaylor & Graft, 214 W. 16, N. Y.
Gaylor, Bobby, 508 Princeton ave., Chicago.
Gibson, Fay, Standard, Davenport, Ia., Indef.
Giondi, Art. Crystal pk., Joplin, Mo., Indef.
Girard & Gardner, Amityville, L. I., N. Y.
Gladstone, Ida, 836 W. 50, N. Y.
Glicker, Chas. & Son, Bowers Burlesques, B. R.
Golden, Lewis, Flood's pk., Baltimore, Indef.
Goldin Russian Troupe, Hagenbeck-Wallace;
C. R.
Goldsmith & Hoppe, Poll's, Worcester, Mass.
Goodmans, The Musical, Hayden Cottage, Lake
Ripley, Wis.
Gordon, Chas. & E. 106, N. Y.
Gordon, Bounding, Police Bergere, Paris, to
Sept. 30.
Gorman & West, 62 E. 88, N. Y.
Goss, John, Olympia, Bellaire, O.
Gotham Comedy Quartet, City Sports, B. R.
Gottlieb, Mr. and Mrs., 2144 Lexington ave. (care
Berliner), N. Y.
Gracey & Burnett, Fay Haven, N. J.
Graham, Geo. W., Scenic, Providence, Indef.
Gray's Marionettes, 9th and Arch Museum, Phila.,
Ia., Indef.
Greene & Werner, box 10, Macatawa Lake, Mich.
Grnet, Jack, Ideals, B. R.
Grnet, Al., Ideals, B. R.
Grnet, Marie, Ideals, B. R.

H

Haines, Lola, Wonderland, Revere Beach, Mass.,
Indef.
Hall, John G., P. O. B. 191, Leeds, Greene Co.,
N. Y.
Hall & Hayes, Hathaway's, New Bedford,
Mass.
Hanelin & Lonnie, 706 1 st., K. E., Washington.
Harris, Bobby, Toredors, B. R.
Hart, J. C. & Co., Tiger Lillies, B. R.
Hart & Carew, Bohemians, B. R.
Heltman, Benj., Toredors, B. R.
Hertzman, Julia, Imperials, B. R.
Hardig, Billy, 4 Paw-Sells, C. R.
Hart, Sadie, 1103 Jackson Ave., Bronx, N. Y.
Harcourt, Frank, Lyric, Seattle, Wash., Indef.
Hartland & Robinson, National, San Francisco.
Hart, Bros., Hagenbeck-Wallace, C. R.
Harris, Sam, Welland, Cumberland, Md.
Harvey, Harry, 8110 Cottage Grove ave., Chicago.
Harvey & Adams, Barton's Auditorium, Norfolk,
Va., Indef.
Haskell, Loney, 40 Lexington ave., N. Y.
Harvey, W. S., & Co., 132 E. 17, N. Y.
Hayes & Haier, 147 W. 127, N. Y.
Hayman & Franklin, Tivoli, Sydney, Australia,
to Jan. 20.
Haynes & Harney, 144 East Bridge, Oswego,
N. Y.
Healy & Vance, 215 W. 106, N. Y.
Hearn, Tom, Sheppard's Bnsh Empire, London,
Eng.; 10, Birmingham Empire, London, Eng.
Heclor, Charles & Marie, 462 N. High, Chillicothe,
O.
Heffron, Tom, Clarendon Hotel, Cleveland, O.
Henry & Young, Shellpot pk., Wilmington, Del.,
Indef.
Herbert the Frogman, Sells-Floto, C. R.
Herbert & Rogers, Sells-Floto, Ia.
Hermann, The Great, Paris, Indef.
Hess, Billy, 8th Ave. O. H., Coney Island, Indef.
Hess Sisters, 256 W. 55, N. Y.
Hessman Trio, Robbins' Show, C. R.
Hewletts, The Fritz, Portland, Ore., Indef.
Hiestand, Chas. F., 2639 Iowa Ave., St. Louis, Mo.
Hilda, Mme., Sells-Floto, C. R.
Hiltons Marvellous, Fay Haven, B. R.
Hine & Them, Luna pk., Chicago, Indef.
Hines & Remington, Harrison, N. Y.
Hirschorn, The, 207 S. 13, Omaha, Neb.
Hobson, T. M., Ringling Bros.; C. R.
Holmes, Al & Marie, Emmitage, Moscow, Russia.
Holmen Bros., 208 E. 14, N. Y.
Hoppe, Chas., Ringling Bros., C. R.
Howard & Howard, Polk, Hartford, Conn.
Howard Bros., 229 W. 38, N. Y.
Howard, May, 3608 Prairie ave., Chicago.
Howard, Harry & May, 153 So. Halsted, Chicago.
Howellson, Capt. Carl, Barnum-Bailey, C. R.
Hughes Musical Trio, Lincoln Hotel, N. Y.
Hudson, Dad & Clara, Monarch, Lawton, Okla.,
Indef.
Hyde, Mr. and Mrs. Robt., Camp Rest, E. Mel-
den, Me., Indef.
Hyde, Walt. M. & Co., 8506 5th ave., Pittsburg.

I

Ilustroelles, Hotel Bartlett, Haverhill, Mass.
Imhof & Corinne, Empire, B. R.
Inman, The Great, 812 W. 24, N. Y.
Irwin, Jack, Tiger Lillies, B. R.
Italia, 856 Mass. ave., Boston.

J

Jacobs & Sordell, Sells-Floto, C. R.
Jacoba & West, 107 E. 110, N. Y.
Jackson Family, G. O. H., Indianapolis, Ind.
Jeanne & Ellsworth, Barnum-Bailey, C. R.
Jee, Jim & Jenny, Keith's, Portland, Me.
Jennings & Jewell, 3862 Arlington, St. Louis.
Jenome, Nat. S., 1287 Washington, N. Y.
Johnson, Chester, 333 3d Ave., N. Y.
Johnsons, Musical, Empire, Sheppards Bush, Lon-
don, Eng.; 16, Empire, Cardiff, Wales.
Johnston & Buckley, Empire, B. R.
Jolly & Wild, Bijou, Superior, Wis.
Jones, Roy C., Figure Eight pk., Niagara Falls,
N. Y., Indef.
Jones & Walton, Box 28, Baden, Pa.
Jones & Sutton, 102 17, N. Y.
Judsons, The Great, Altherr's Show, St. Louis,
Mo., Indef.
Judy & Paka, Cedar Point, Sandusky, O., Indef.

K

Kalmo, Chas. & Ada, Maywood, N. J.
Kates Bros., Fair, Cumberland, Wis.
Kaufman, Reba & Inez, 9-11, Majestic, Streator,
Ill.; 12-15, Galesburg, Ill.
Kaufman Troupe, Ringling Bros.; C. R.
Keegan & Mack, 92 3d ave., N. Y.
Keedy, Herbert, Dowling's, Logansport, Ind.
Keller, Major, Buffalo Bill's, C. R.

Kellie & Dixon, Bijou, Duluth, Minn.
Kelleys, The Three, Gaiety, Galesburg, Ill., Indef.
Kelly, Sam & Ida, Orpheum, Webb City, Mo.
Kelly, M. J., 46 Johnson, Brooklyn.
Kelly & Massey, Pequot pk., Westfield, Mass.
Kemp, Wm. A., Irvidale pk., Warren, Pa.,
Indef.
Kent, Tales of the Wilds, The Angels, Beaver.
Kempson, Everett, Patterson House, Warwick,
R. I.
Kennedy Bros. & Mac, 68 West Ave., Bridgeport,
Conn.
Kennedy & Wilkens, 1553 Broadway, W. R., N. Y.
Kenyon, Healy & Joe Alway, 67 So. Clark,
Chicago.
Kherus, Arthur H., Palace Hotel, No. Clark,
Chicago.
Klein, Ott Bros. & Nicholson, 16 W. 30, Bayonne,
N. J.
King, Sam & Nellie, 2874 Pitkin, Brooklyn.
Kingsbury, The Richardson Farm, North Car-
ver, Mass.
Kinkaid, Billy, Barnum & Bailey, C. R.
Kins-Nera, 348 N. Clark, Chicago.
Kisraff Bros., 1710 3d ave., Evansville, Ind.
Kirchhorn, 207 So. 13, Omaha.
Knight & Seaton, Crystal, Frankfort, Ind.
Knobles, Harry, 1553 Broadway, N. Y., W. R.
Knock, W. H., Elvian Grove, Tucson, Ariz.,
Indef.
Koffage, Duke, Crystal, Elwood, Ind., Indef.
Kohler & Marion, O. H., Wilmington, O.
Koppe, Hippodrome, Ocean City, Pa.
Kratons, The, O. H., Chester, Pa.
Kurtis-Busse, 6 W. 8, Erie, Pa.

L

La Clair & West, Hollywood pk., Baltimore, Md.
LaCroix, Paul, Poll's, Worcester, Mass.
La Delle, The Fantastic, O. H., Decatur, Ind.
La Fleur, 4-Paw-Sells, C. R.
Lakola, Harry, Star, New Castle, Pa.
Lamar, Leoda, Ringling Bros.; C. R.
Lambert & Williams, Irwin's Big Show, B. R.
La Marr, Harry, Garden, Revere Beach, Mass.,
Indef.
La Mase Bros., Keith, Columbus, O.
LaMout's Cockatoos, 215 Ohio, Chicago.
Langdon, Hardie, Princess, San Francisco.
Laredo & Blue, 325 E. 14, N. Y.
Larkins & Burt, Novelty, Oakland, Ky.
La Reno, Art, Al Fresco pk., Peoria, Ill., Indef.
LaRex, Wonderful, Ringling Bros.; C. R.
La Velle & Graut, 226 E. 14, N. Y.
LaVine Cimeron Trio, Empire, Paterson, N. J.
La Toeka, 137 W. 22, Los Angeles.
La Toy Bros., County Fair, Sioux City, Ia.
Lananne, Folles Bergere, Paris, to Sept. 30.
Langer, W. J., Cole Bros., C. R.
LaVeen & Cross, 1553 Broadway, N. Y., W. R.
Lawler, Chas., 100 W. 105, N. Y.
Le Clair & Bowen, Cook's, Rochester, N. Y.
Le Dent, 908 Poplar, Phila.
Le Gray, Dollie, White City, Oshkosh, Wis., Indef.
Le Grange, Nat., Electric, Manchester, Eng.; 10,
Empire, Birmingham, Eng.
Le Pelletiers, 144 E. Elizabeth, Detroit.
Leahy, Frank W., Manhattan, Norfolk, Va., Indef.
Lee, Henry, Hotel Navarre, N. Y.
Lee, Mr. and Mrs. J. P., People's, Los Angeles,
Indef.
Le Ferre & St. John, 87 W. 28, N. Y.
Lemonte, The Welland, Cumberland, Md.
Leonard, Gus, Acme, Sacramento, Indef.
Leonard & Thornton, Garrick, Wilmington, Del.
Lenore & St. Claire, 4948 Easton, St. Louis, Mo.
LeRoy & Woodford, Orpheum, Allentown, Pa.
LeRoy Benson Co., Mannion's pk., St. Louis, Mo.
Leslie & Williams, Colegrove, Pa., Indef.
Leslie, Bert, & Co., Haymarket, Chicago.
Levy, Bert, Orpheum, Boston.
Levy, Mrs. Jules, and Family, 162 W. 96, N. Y.
Levine & Leonard, Folles Bergere, Paris, to
Sept. 30.
Libbey & Trayer, 302 W. 47, N. Y.
Lina & Callajal, Fay Foster, B. R.
Linn, Benn, Half Dime, Jersey City, N. J., Indef.
Litchfield, Mr. and Mrs., 28 Homestead pk., New-
ark, N. J.
Lindsay's Monkeys, White City, Chicago, Ill., to
Oct. 20.
Loder, Chas. A., Rose Lawn, Collegeville, Pa.
Lois, Chillicothe, Ohio.
Loomis, Willard, 228 Montgomery, Jersey City,
N. J.
Long, John, Family, Erie, Pa., Indef.
Louise & Dottie, Bowers Burlesques, B. R.
Lowe, Musical, 233 3d ave., N. Y.
Lowell & Lowell, care Moss & Stell, Eng., to
Nov. 28.
Lucas, Jimmie, Polk, Worcester, Mass.
Luce & Luce, 1553 Broadway, W. R.
Luckies, Two Family, N. Y.
Lucy & Lucier, Wilcox, Muskegon, Mich.
Lucier, Mr. & Mrs. Fred, Bennett's, Quebec, Can.
Luciers, 4, Onset Bay, Mass.
Lukens, 4, Lukens' Gym., Reading, Pa.
Lutz Bros., Lyric, Salt Lake City, Utah.
Lyons, J., Champagne Girls, B. R.

M

MacDonough, Ethel, Cook's, Rochester, N. Y.
Mack, Wilbur, Poll's, Bridgeport, Conn.
Macks, Two, 245 N. 50, Phila.
Mack & Dugal, 7509 Drexel, Chicago.
Malchow, Geo., Bijou, Oshkosh, Wis., Indef.
Manley & Sterling, 152 Lake, Chicago, Kremer.
Manning Trio, 95 Washington, Chicago, care
Zaskell.
Mantell's Marionettes, Empire, San Francisco.
Mantell Family, Cole Bros., C. R.
Marion & Pearl, Bennett's, Montreal, Can.
Marlo, Berger & Marlo, 62 E. 8, N. Y.
Mario Trio, Washington Society Girls, B. R.
Marion & Lillian, Tiger Lillies, B. R.
Marshall & King, Bowers Burlesques, B. R.
Martell Family, Cole Bros., C. R.
Martinez, Howard, Orpheum, Chillicothe, O.
Martin, Dave & Percie, Garrick, Burlington, Ia.
Marshall & King, Bowers Burlesques, B. R.
Marty, Joe., 1023 Hancock St., Brooklyn, N. Y.
Mason & Filburn, Coeur d'Alene, Spokane, Wash.,
Indef.
Mason & Doran, Sheedy's, Pleasant St., Fall
River, Mass., Indef.
Mason & Keeler, Columbia, Cincinnati, O.

Matthews & Ashley, 308 W. 42, N. Y.
Maxwell & Dudley, 106 W. 94, N. Y.
May, Arthur O., P. O. B. 523, Norman, O. T.
McBaus, The, Prague, Austria, Sept. 16.
McBreen, Billy, & Bro., Lyric, Dallas, Tex.
McCaule, Larry, Imperials, B. R.
McCreary, Junie, LaSalle, Chicago, Indef.
McCreary, Ed., Grand, Los Angeles, Indef.
McFarland & Murray, Champagne Girls, B. R.
McGinnis Bros., 75 Bradford, Springfield, Mass.
McKenzie & Shannon, Poll's, Bridgeport, Conn.
McLeod, Andy, Innocent Maids, B. R.
McMahon's Minstrel & Watermelon Girls, Co-
lonial, N. Y.
McNee & Gilroy, 2841 W. First av., Coney Island,
N. Y.
McNee & Grant, 3 Banton, Pittsburg, Pa.
McDuff, James, National, Steubenville, O.
McSorley & Eleanor, Coeur d'Alene, Spokane,
Wash., Indef.
Melton Trio, 97 Park, Chicago.
Melis, Two, Gaiety, Galesburg, Ill.
Melvin Bros., B. R.
Melvey Trio, 97 Park, Chicago.
Melrose Troupe, 109 Clinton, Bridgeport, Conn.
Melville & Aselle, Maple Lodge, Grass Lake,
Mich.
Meredith Sisters, 202 W. 80, N. Y.
McCreary & Davenport, Hagenbeck-Wallace, C. R.
McGree, Louis, Grand, Altoona, Pa., Indef.
Middleton, Gladys, Fletcher's, Los Angeles, Indef.
Mietts Dogs, Star, Elgin, Ill.
Mignon, Helene, Empire, St. Paul, Indef.
Miller, Harvey F., Orpheum, Rockford, Ill.
Millard Bros., Crackerjacks, B. R.
Millarship Sisters, Watson's, B. R.
Millette, Ed., Ringling Bros., C. R.
Miller, Grace, Phillips, Richmond, Ind., Indef.
Mills & Lewis, 114 E. 11, N. Y.
Millman Trio, Scala, Copenhagen, Denmark, to
Sept. 30.
Mills & Morris, Clarendon Hotel, N. Y.
Milton, Mr. and Mrs. Geo. W., Star, Atlanta, Ga.,
Indef.
Mitchella, Dancing, 88 Cooper, Brooklyn.
Mitchell Sisters, Monarch, Lawton, Okla., Indef.
Mitchell & Qulan, 20 Bay 26, Renoahurst, L. I.
Monroe, George, Gilley House, N. Y.
Montambo & Henri Falls, Empire, B. R.
Montgomery & Moore, Auditorium, Lyceum, Lynn,
Mass.
Moore & Dillon, Fay Foster, B. R.
Montague's Cockatoos, 135 W. 20th, N. Y.
Montary, 814 Western Ave., Allegheny, Pa.
Mooney & Holbein, Lyric, Liverpool, Eng.; 0,
Tivoli, Dublin, Ireland.
Moore, Lou W., Hagenbeck-Wallace; C. R.
Moorehead, Harry (Dreamland), Norfolk, Va.,
Indef.
Moran, Pauline, 152 S. Pauline St., Chicago, Ill.
Morette Sisters, Atlantic Garden, Atlantic City,
N. J.
Morse, Billy, Anheuser Music Hall, Aberdeen,
Wash., Indef.
Morse, Bon., 119 E. 14th St., N. Y.
Morton, James J., C. O., 147 W. 45, N. Y.
Morton, Ethel, Electric, Galveston, Tex., Indef.
Morton, Fred W., 207 E. 8th St., N. Y.
Morrison, John, Seattle, Wash., Indef.
Mowatts, The Peersles, 1804 Windsor av., Chicago.
Mozarts, The, Pastor's, N. Y.
Mullen & Correll, Box 579, Spencer, Mass.
Muller, Chun & Muller, Travel; 9, Orpheum, St.
Paul, Minn.
Muller & Muller, Orpheum, Frisco.
Mullin Sisters, Washington Society Girls, B. R.
Murphy, Mr. and Mrs. Mark, box 80, East
Setauket, L. I.
Murphy & Andrews, 116 Washington pl., N. Y.
Murphy, Stanley & Murphy, 448 Central, Brook-
lyn.
Murphy & Magee, Ideals, B. R.
Murphy, Whitman Co., Hotel Chelsea, Astory
Park, N. J.
Murray, Clayton & Drew, Melville pk., Bayonne,
N. J.
Murray, Elizabeth M., care Jno. Murray, Orchard,
Cal.
Murtha, Lillian, 211 E. 10, N. Y.

N

Narelle, Marie, Christchurch, New Zealand, Indef.
Nellis, Nell & Chapman, Travel; 10, Orpheum,
Minneapolis, Minn.
Nelson-Fornum Troupe, 3141 Beverly rd., Brook-
lyn.
Nevaros, Four, Forepaugh-Sells Bros.; C. R.
Newell & Niblo, Alhambra, Paris, France, to Sept.
30.
Newport Bros., Casino, Benoes Ayres, S. A., Indef.
Niblo, Fred, South Africa.
Nicola, Ida, Bohemians, B. R.
Niemyer & Odell, Electric pk., Kewanee, Ill.
Night With the Poets, Armory, Binghamton, N.
Y.
Nixon & Eaton, 552 W. 82, N. Y.
Noblette & Marshall, Howard's, Chicago.
Nosses, The, New Brighton, Pa., Indef.
Novellon, The, Barnum & Bailey; C. R.
Nugent, J. C., The Oaks, Canal Dover, O.

O

O'Brien-Havel, 616 52, Brooklyn.
Odell & Kinley, 3405 Collingwood, Toledo.
Odden, Helen, 279 Claybourne, Chicago.
O'Hara San, Orpheum, Los Angeles, to Sept. 22.
Olvera, R. Cole Bros., C. R.
Olway Trio, Alhambra, Paris, France, to Oct 15.
Orloff, Olga, Toredors, B. R.
Ozark, The, Fairview pk., Dayton, O.

P

Papinta, Wintergarten, Berlin, to Sept. 30.
Paradise Alley, K-P, Union Sq., N. Y.
Parisian Grand Opera Co., 630 Lexington, N. Y.
Patty Bros., Ringling Bros.; C. R.
Pendletons, The, 135 Pittsburg, New Castle, Pa.
Pepper Twins, Lindsay, Ont., Can., Indef.
Perry & Wilson, O. H., Corning, N. Y.
Personi, Camille, Four Mile Creek, Erie, Pa.
Perry & White, Miss N. Y. Jr., B. R.
Petching Bros., Keith, Boston.
Peters, Phil & Nettie, Orpheum, Minneapolis,
Minn.

Picchaul Troupe, 104 E. 14, N. Y., care Tausig.
Pike, Lester, Fairhaven, N. J.
Piper, Franco, Alhambra, London, Eng., to Oct.
14.
Poirers, 3, Olympic pk., Chattanooga, Tenn.
Posner, Allan H., 436 Central Park W., N. Y.
Potter & Harris, Orpheum, Sioux City, Ia.
Potter & Hartell, Champagne Girls, B. R.
Powers, Mr. and Mrs. John T., Bell, Oakland,
Cal.
Primrose, Musical, Orpheum, Turtle Creek, Pa.
Pryors, The, Orpheum, Tacoma, Wash.
Psycho, Mite, Mansfield, O., Indef.

Q

Quigg, Mackey & Nickerson, Electric pk., Water-
loo, Ia.
Radford & Valentine, Oxford, London, Eng.;
Sept. 16-19.
Rain Dears, 58th St., N. Y.
Ramsey Sisters, 110-B, Nassau Ave., Brooklyn.
Rastus & Banks, Alhambra, Paris, France, to
Oct. 1.
Reich & Von Kaufman, Bijou, Superior, Wis.
Ray, Fred & Co., Orpheum, Los Angeles, Indef.
Rayno, Al., Box 68, Sharpstown, Maryland.
Reded & Hadley, 270 W. 99, N. Y.
Redford & Winchester, Gotham, Brooklyn, N. Y.
Reed & Earl, R. R. No. 8, Box 316, Los Angeles,
Cal.
Reed, Harry L., Washington, Buffalo, Indef.
Reed, Sam, R. Cole Bros., C. R.
Reed & St. John, 454 Manhattan ave., N. Y.
Reeves, Al, care Elks' Club, Brooklyn.
Relly, Johnnie, 219 E. 11, N. Y.
Remington, Mayme, Haymarket, Chicago.
Rennee Family, Bijou, Battle Creek.
Resette, Bernard, Barnum & Bailey; C. R.
Revere & Yulr, Champagne Girls, B. R.
Revere, Lawton & Yulr, Bohemians, B. R.
Reynolds, Abe, Miss N. Y. Jr., B. R.
Rialto Comedy Quartet, Empire, Hoboken, N. J.
Rianos, Four, Poll's, Bridgeport.
Rice & Cohen, Paterson, N. J.
Rice & Elmer, 825 Vine, Philadelphia.
Richards, Chas., Orpheum, San Francisco.
Richards, The Great Family, Chester, Pa.
Rich Duo, 215 E. 18, N. Y.
Rio Bros., 16, Tivoli, Dublin, Ireland.
Rice, Fanny, Proctor's, Troy.
Rinaldos, The, Hoop Rollers, Lyric, Cleveland, O.
Ritter & Foster, Empire, Johannesburg, S. A.
Ritter-DeMont, Trio, Park, Dayton.
Rogers & Mackinnon, 121 W. 24 St., N. Y.
Ronalds, The, 135 Third, Detroit.
Rolsch & Childress, 841 No. Clark, Chicago.
Robison, Marotte & Co., Amboy, Perth Amboy,
N. J.
Rome, Mayo & Jnllet, Craunford's, Topeka, Kan.
Romola, Bob, Bijou, Davenport, Ia., Indef.
Rooney & Leth, Jersey City, Indef.
Rosales, The, Ramona pk., Grand Rapids, Mich.
Ross, Clark, 1403 5th ave., N. Y.
Ross Sisters, Providence, Indef.
Ross & Lewis, Sept. 16, Empire, Belfast.
Rosso & Simms, Bowers Burlesques, B. R.
Rousek, Jack, Air-Dome, Leavenworth, Indef.
Rusell, Fred, Bowers Burlesques, B. R.
Ryan, Zorella & Dixie, Barnum & Bailey; C. R.
Ryan & Richfield, Chase's, Washington, D. C.

S

Savoy, The, Hagenbeck-Wallace, C. R.
Saunders, Florence, Bennett's, Hamilton, Can.
Sanford & Darlington, 2422 So. Adler, Phila.
Salvaggi, 5, Miss N. Y. Jr., B. R.
Savage & Kell, Novelty, Denver.
Schar Trio, 5130 Commercial Ave., Chicago.
Schell's, Mme., Lions, Ciroe Bell, Mexico City, to
Jan. 4, 1908.
Schmidling, H. H., 174 Chicago Ave., Chicago.
Schuster, Milton, Palace, Boston, Indef.
Scott, Edouard, Grand, Reno, Nev., Indef.
Scott, Great, Hathaway's, Lowell, Mass.
Selbit & Grauni, 35 Princess road, Kensington
pk., London.
Sevengala, Empire, San Jose, Cal.
Seymour & Hill, Orpheum, Denver, Col.
Seymour Sisters, 1940 Nicholas, Philadelphia.
Seymour, O. G., & Co., Varieties, Terre Haute,
Ind.
Shah Manek, Majestic, Pittsburg, Indef.
Sharpe, Dollie, Family Fottville, Pa., Indef.
Shaw, Margaret, Hargreaves, C. R.
Shaws, Aerial, Ringling Bros., C. R.
Sherman & Fuller, 853 N. 8, Reading, Pa.
Sherman & DeForest, Shermau Hotel, Central
Park, L. I.
Shirhart, Anson, Crystal, Detroit, Indef.
Short & Edwards, 57 Midway, Brooklyn.
Shroden, Two, Colonial, N. Y.
Sidman, Sam, Oakland, Cal.
Sidanias, The, Parisian Belles, B. R.
Silbo & Emerson, 227 E. 25, N. Y.
Simmons, The Musical, 204 E. 52, N. Y.
Smiths, Great Aerial, Ringling Bros.; C. R.
Smith & Arado, 325 Converse ave., E. St. Louis,
Mo.
Smythe, Wm. H., Family, Scranton, Indef.
Snyder & Buckley, Alhambra, N. Y.
Sommers, Al., & M. Cook, West River, Green
Bay, Wis.
Sommers & Stokes, Ideals, B. R.
Sonnert, Annette, City Sports, B. R.
Soper, Bert, Star, Altoona, Pa., Indef.
Spooler, Lewis, Empire, B. R.
Spaulding & Dunree, box 285, Osmning, N. Y.
Spissell Bros. & Mack, Keith, Phila.
Stafford, Frank, & Marie Stone, Disizland, Jack-
sonville, Fla., Indef.
Stanley, Mr. and Mrs. W. H., 443 Central,
Brooklyn.
Stanley, Minna, City Sports, B. R.
Stanley & Scanlon, Vaudeville, Frisco, Cal.
Stanton & Sandberg, 711 Orchard, Chicago.
Stanis, Henry C., Hagenbeck-Wallace, C. R.
Steinert & Thomas, Pavillon, Loraine, O.
Sterling Bros., John Robinson, C. R.
Stevens & Boehm, 325 E. 14, N. Y.
St. Julia, M., Family, Frisco, N. Y.
Steele & Keeley, Washington Society Girls, B. R.
Stewarts, Musical, Bohemians, B. R.

Stith & Stith, New Broadway, Middletown, O.
St. Onge Bros., 22 Portland, Worcester, Mass.
Streeter & Herzog, Lyric, Joplin, Mo.
Stuart & Keeley, 21 E. 14, N. Y.
Sturgis, Ida, Imperials, B. R.
Sutman, Chas., Keweenaw pk., Para, Ill., indef.
Sulzer, Cole Bros., C. R.
Sullivan, W. J., Bijou, Jamestown, N. D., indef.
Sully & Phelps, 258 N. Warnock, Phila.
Summers & Winters, 5309 Prairie Ave., Chicago.
Sunny South, Orpheum, San Francisco.
Sutman, Emile, Orpheum, Los Angeles, Cal.
Sutcliffe Troupe, Keith's 125th St., N. Y.
Sullivan & Pasquelina, Orpheum, Kansas City, Mo.
Sutton & Sutton, 165 No. Clark, Chicago.
Sweeney, John S., 452 Turner, Allentown, Pa.
Sybow, H., Forepaugh-Sells, C. R.

T

Tanania Grove, Tamaqua, Pa.
Tanean, Felix & Claxton, 331 E. 93d St., N. Y.
Tarieton & Tarieton, Hagenbeck-Wallace; C. R.
Tasmanians, Four, Hagenbeck-Wallace; C. R.
Taylor, W. B., Cole Bros.; C. R.
Taylor, Will, La Salle, Chicago, indef.
Tegge & Daniel, 521 Bondard, St. Louis.
Thor, Musical, Chester, Pa.
Thorne, Mr. and Mrs. Harry, Hotel Braddock, N. Y.
Thompson & Carter, City Sports, B. R.
Thum, J. O., Sheanoe, Pa.
The Quartet, Orpheum, Kansas City.
Tidbits, Midgets, Wonderland pk., Minneapolis, Indef.
Tiddewinks & Dugan, 503 Hudson, N. Y.
Toledo Troupe, Lyric, Ogden, Wis.
Tomkins, William, Tomkins Cottage, Rockaway Beach, N. Y.
Torcat, Malden, Hoboken, N. J.
Tore, Musical, Locomot, Williamsport, Pa.
Travel & Landers, Chicago, indef.
Toubadours, 3, Ramona pk., Grand Rapids.
Truesdell, Mr. & Mrs. Howard, Poli's, Scranton, Pa.
Trolley Car Trio, Hagenbeck-Wallace; C. R.
Trocadero Quartet, Dixieland, Jacksonville, Fla., indef.
Turnall, Nellie, Wolf's pk., Detroit, Mich., indef.
Tybell Sisters, Sells-Floto, C. R.
Tyce, Lillian, Orpheum, Minneapolis, Minn.

U

Uccasms, The, Bellevue, Remick, Luxembourg, to October 1.
Unita & Paul, 826 La Salle St., Ottawa, Ill.

V

Vagge's, Robinson pk., Ft. Wayne, Ind.
Valdare, Besse, Trompe, Orpheum, Salt Lake City, Utah; Sept. 16, Denver, Col.
Valmore, Mildred, Toradors, B. R.
Valveto Bros., 107 E. 31, N. Y.
Van Diemon Troupe, Hagenbeck-Wallace; C. R.
Vardaman, 270 W. 39, N. Y.
Varno & Valdore, Sells-Floto, C. R.
Vardon, Perry & Wilbur, Crackerjacks, B. R.
Vasco, Scala, Antwerp, Belgium.
Vendier Trio, Coeur d'Alene, Spokane, Wash., indef.
Verlopes, The, Barnum & Bailey; C. R.
Viola & Engle, Keith's, Providence, R. I.
Vivians, Two, G. O. H., Indianapolis.
Vynoe, The, Pastor's, N. Y.

W

Waddell, Fred and May, Forest pk., Highlands, Louia.
Walker & Magill, Pine Point, So. Norwalk, Conn.
Walters, Harry, care W. B., 1553 Bway, N. Y.
Ward Trio, 656 29th, Milwaukee.
Whalen & West, 16 Empire, Edinburgh, Scotland.
Walton, Fred, St. James, L. I.
Walton, Irvin R., 121 W. 42, N. Y.
Walters Bros., Oakland, Ky.
Walsh, George, Toradors, B. R.
Wayne, Al., West End, Green Bay, Wis.
Webb, Romola & Webb, Robinson pk., Ft. Wayne, Ind.
Webb, Josie, Tiger Lillies, B. R.
Wentworth, Vesta & Teddy, 200 Pratt, Meriden, Conn.
Webb, Harry L., Beatrice, Neb.
Webb's Seals, Capt., Forepaugh-Sells Bros.; C. R.
Weber, Chas. D., Bowers Burlesquers, B. R.
West, John A., White City, Memphis, Tenn.
West & Benton, Oak Park, Sacramento, indef.
West, Drane & Co., Empire, Springfield, Ill., indef.
West, Harry, Washington Society Girls, B. R.
Weston, Emma, Empire, B. R.
Weston, Willie, Colonial, N. Y.
Wharton & LeRoy, 151 Kinzie, Sampson Co., Chicago.
Wheeler Children, 2514 N. 25, Phila.
Whelan & Searies, 305 W. 42, N. Y.
White, Ed., 34 Glenwood Rd., Somerville, Mass.
White & Sanford, Bijou, La Crosse, Wis.
Whitehead, Joe, 64 E. Adams, Chicago.
Whitman, Frank, 604 N. 2, Reading, Pa.
Whitman Sisters & Willie Robinson, 105 Tennessee ave., Atlantic City, N. J.
Wilder, Marshall P., K-P, 23d St., N. Y.
Williams & Mayer, 300 W. 35, N. Y.
Williams, C. W., 3313 Jamaica, Richmond Hill, L. I.
Williams, Richard, Cole Bros., C. R.
Williams, Sam, Gotham, Brooklyn.
Williams & Melburn, 165 Gregory, Rochester, N. Y.
Wiggins, Joe, Imperials, B. R.
Wilson Bros., Maywood, Ill.
Wilson, Tony, Heloise & Armorer Sisters, 1 Prima rd., Brixton, London, S. E., Eng.
Windom, Parle, Cole Bros., C. R.
Winston's Seals, Barnum & Bailey's Show.
Wolf Bros., Circo Bell, Mexico.
Wolfe's Stallions, Ringling Bros.; C. R.
Wood Bros., 207 E. 14, N. Y.
Wood, Ralph, Lyric, Ft. Smith, Ark., indef.
Woodward, V. P., 107 E. 31, N. Y.
Wordette, Estelle, K-P, 58th St., N. Y.
Word & Kingston, Orpheum, Denver.
Wyand & Wyand, Bijou, Binghamton, N. Y.

Yackley & Bunzel, R. F. D. 6, Lancaster, Pa.
Yale Duo, Empire, San Francisco, indef.
Yerias, The, Forepaugh-Sells; C. R.
Yomamoto Bros., Emerald, Adams Co., O.
Young & Brooks, Temple, Ft. Wayne, Ind.

Z

Zamloch, 1080 62, Oakland, Cal.
Zaras, 4, 104 W. 40, N. Y.
Zassell-Vernon Co., Poli's, Worcester, Mass.
Zee, Bob, 348 1/2, Portland, Ore.
Zimmerman, Al., Empire, B. R.
Zobedie, Fred, Forepaugh-Sells, C. R.
Zonoulakis, Bijou, Superior, Wis.

ADDITIONAL ROUTES

TOO LATE FOR CLASSIFICATION

Antrim & Peters, Orpheum, Vancouver, B. C.
Askeland, Orpheum, Portsmouth, O.
Astrelas, The, Olympic, Chicago.
Donovan & Arnold, National, San Francisco.
Early & Late, Main St., Peoria, Ill.
Hart & Dog, Armory, Binghamton, N. Y.
Fox, Jack, Chicago, Ill.
Gordon, Lawrence, Lyric, Lincoln, Neb.
Kennedy & Lang, 9th & Arch Museum, Phila.
Newman, Harry, Grand, Marion, Ind.
Raymond, W. F., Fall River, Mass.
McCormick, Hugh, Lyric, Houston, Tex.
Shelvey Bros., Lyric, Ogden, Utah.
Swarts, Francis, & Co., Lyric, Lincoln, Neb.
Allen, Josie, Family, Newport, Ia.
Avery & Pearl, Spring Rock pk., Alton, Ill.
Allen, Eva, Ideals, B. R.
Blamphn & Hehr, Atlantic Garden, Atlantic City, N. J.
Be Anos, Two, Bijou, Kenosha, Wis.
Brennan & Riggs, 20th Century Maids, B. R.
Brecht & Beale, 20th Century Maids, B. R.
Bishop, Francis, 20th Century Maids, B. R.
Bohannon & Corey, 20th Century Maids, B. R.
Barrett, Grace, Pat White's Gaiety Girls, B. R.
Bragg, John D., Toradors, B. R.
Brooks, Jeanne, Parisian Widows, B. R.
Bernard, Cassie, Rose Sydel, B. R.
Barto, Eddie, Rollickers, B. R.
Batie, Franklyn, Rollickers, B. R.
Cooper, Leo, & Co., Lyric, Cleveland, O.
Cowles, Family, Altoona, Wis., indef.
Camp, Sheppard, Kentucky Belles, B. R.
Campbell, W. S., Rose Sydel, B. R.
Clemons, Kittie, Rose Sydel, B. R.
Crystal, Herman, Parisian Widows, B. R.
Cohen, Will H., Rollickers, B. R.
Comerford, Vaughn, Broadway Gaiety Girls, B. R.
Collins, Nina, Lady Birds, B. R.
Cunningham, George, Lady Birds, B. R.
Darling Phil, Sells-Floto, C. R.
Dorsch & Russell, Lakeside pk., Akron, O.
Daley, James, Parisian Widows, B. R.
Douglas, Chas. W., Broadway Gaiety Girls, B. R.
Ernesta, Three, Washington, Spokane, Wash.
Edwards, Ralph, Parisian Widows, B. R.
Fleming, May Agnes, Pat White's Gaiety Girls, B. R.
Fell, Cleone Pearl, Majestic, Marion, Ind.
Felt & Fox, Parisian Widows, B. R.
Ford, Mort, Parisian Widows, B. R.
Fusher, Robert, Lady Birds, B. R.
Fox, Will, Lady Birds, B. R.
Frank, George, Lady Birds, B. R.
Gordon & Marx, Family, North Adams, Mass.
Gregg, Frank, Tiger Lillies, B. R.
Greene, Sam, Pat White's Gaiety Girls, B. R.
Gordon, Amy, Rose Sydel, B. R.
Graces, Two, Merry Maidens, B. R.
Hoch, Emile, & Co., Orpheum, St. Paul, Minn.
Hylands, Three, Lyric pk., Ft. Worth, Tex.
Hart, J. C., Tiger Lillies, B. R.
Holt, Alf., Fairview pk., Dayton, O.
Hertzman, Julia, Imperials, B. R.
Hillman, Ben, Toradors, B. R.
Hays & Carew, Bohemians, B. R.
Harrington, Hilma, Rose Sydel, B. R.
Hall, Alfred, Rollickers, B. R.
Haynes, Beatrice, Broadway Gaiety Girls, B. R.
Hall, Isabel, Lady Birds, B. R.
Hazard, Grace, New York, N. Y., indef.
Harmonious Four, D. H., Joliet, Ill.
Jennings, William, Pat White's Gaiety Girls, B. R.
Jordan, Tom, Lady Birds, B. R.
Leightons, Three, Cook's, Rochester, N. Y.
Lavine & Hurd, 20th Century Girls, B. R.
Ladell & Crouch, G. O. H., Indianapolis, Ind.
Lewis, Oscar, Pat White's Gaiety Girls, B. R.
Leeds, Adelaide, Parisian Widows, B. R.
Leigh, Andrew, Lady Birds, B. R.
Merritt, Raymond, Vandewater, Carthage, N. Y.
Marks, Clarence, Broadway Gaiety Girls, B. R.
Millard, Frank, Lady Birds, B. R.
Mills, Joe, Rollickers, B. R.
Morton, Ed., Rollickers, B. R.
Martyne, Great, Rose Sydel, B. R.
Manhasset Comedy Four, Rose Sydel, B. R.
Macks, James Wesley, Rose Sydel, B. R.
Malvern, Jake, Pat White's Gaiety Girls, B. R.
Malvern Bros., Pat White's Gaiety Girls, B. R.
Murphy, Geo. B., Tiger Lillies, B. R.
Marion & Lillian, Rollickers, B. R.
Mills, Wm., 20th Century Girls, B. R.
McCabe, Jack, 20th Century Girls, B. R.
Marco Twins, World Beaters, B. R.
Murphy & Palmer, Crystal, Logansport, Ind.
Nelson, Julius, Tiger Lillies, B. R.
Newman, Jules, Lady Birds, B. R.
O'Neil & Adams, Bennett's, London, Can.
Omea, Ollie, Parisian Widows, B. R.
O'Neill, Tommie, Pat White's Gaiety Girls, B. R.
Pritzkow, Louis, Century Girls, B. R.
Pelots, The, G. O. H., Pittsburgh, Pa.
Perry, Clayton, Ideals, B. R.
Pearl, Kathryn, Rollickers, B. R.
Patterson, Grace, Rollickers, B. R.
Pearl, Violet, Rollickers, B. R.
Porter, Alice, Broadway Gaiety Girls, B. R.
Robison, Marcotte & Co., Amboy, Perth Amboy, N. J.
Robinson-Parquette Trio, Keith's, Boston.
Rainbows, The, Welland, Cumberland, Md.
Rockway & Conway, Lyric, Mobile, Ala.
Somers, Zalmar, Pat White's Gaiety Girls, B. R.

Scott, Mike, DeWaters, Carthage, N. Y.
Stewart, Harry M., Rose Sydel, B. R.
Schepp, Grover, Rollickers, B. R.
Smith, Wm. M., Broadway Gaiety Girls, B. R.
Sartier, Chas., Lady Birds, B. R.
Tueses 4 Girls, Columbia, B. R.
Terrors, Four, Pat White's Gaiety Girls, B. R.
Vardelles, The, Star, Atlanta, Ga.
Voerg, Frank, Bellevue, Wis.
Valmore, Mildred, Toradors, B. R.
Wilson, Alf. & Mabe, Trocadero, B. R.
Walsh-Lynch & Co., Irwin's Big Show, B. R.
Webb, Tom, Columbia, B. R.
Weber, John, Broadway Gaiety Girls, B. R.
Washburn, Blanche, Broadway Gaiety Girls, B. R.
Watson, Joe, K., Rollickers, B. R.
Wells, Pauline, Parisian Widows, B. R.
Woodford's Animals, Rose Sydel, B. R.
Wells, Pat, Pat White's Gaiety Girls, B. R.
Webb, Mabel, Pat White's Gaiety Girls, B. R.
Wiggins, Bert, Imperials, B. R.
Weber, Chas. D., Bowers Burlesquers, B. R.
Young, Harry C., Lady Birds, B. R.
Zenda, Parisian Widows, B. R.
Alexander & Scott, Bennett's, Montreal, Can.
Archer, LaDella & Davey, Jolly Girls, B. R.
Auer, The County Fair, Strawberry Point, Ia.
Behm, John, Co. Majestic, Madison, Wis.
Bowen Bros., 115 14, N. Y.
Boyce, Lillian, Jolly Grass Widows, B. R.
Caldera, A. K., Lyric, Lincoln, Neb.
Campbell, W. S., Rose Sydel, B. R.
Collins, James J., Jolly Girls, B. R.
Clemons, Kittie, Rose Sydel, B. R.
Clarence Sisters, Ideals pk., Youngstown, O.
Cogan & Bancroft, Brandywine pk., Rink, Wilmington, Del.
Cotton, Lola, K-P, 125th St., N. Y.
Curtis, Palmer & Co., Poli's, Worcester, Mass.
Deery & Francis, Unique, San Jose, Cal.
Develde & Zelds, Fair, Nazareth, Pa.
DeWitt, Burns & Torrance, Poli's, Hartford, Conn.
Dunham, Healin & Barado, Jolly Grass Widows, B. R.
Elite Musical Four, Teck, Buffalo, N. Y.
Estelle & Willis, Jolly Grass Widows, B. R.
Evans & Lloyd, Auditorium, Pittsburgh, Pa.
Falke & Coe, Jolly Grass Widows, B. R.
Francis, Harry, Jolly Girls, B. R.
Foster, George, Ft. Wayne, Ind.
Frederick Bros. & Burns, Columbia, Cincinnati, O.
Hibbert & Warren, Poli's, Waterbury, Conn.
Johnson & Dean, Krystall Palace, Leipzig, Germany, to Sept. 30.
Gilmore, Stella, Jolly Girls, B. R.
Girgo, Haynes & Montgomery, Lyric, Danville, Ill.
Girgo, Max, Reeves Beauty Show, B. R.
Graces, Two, 1553 Bway, W. R., N. Y.
Grace, Lizzie, Merry Maidens, B. R.
Hawkins, John A., White City pk., Trenton, N. J.
Hoyle, William, 16 5, Attleboro, Mass.
Hayes, Edmund, Jolly Girls, B. R.
Henry & Francis, Jolly Girls, B. R.
Heckman, George, Jolly Girls, B. R.
Johnson & Wells, Shea's, Buffalo, N. Y.
Kaufman Bros., Keith's, Providence, N. Y.
Kelly, John T., Poli's, Hartford, Conn.
Lewis & Harr, 16 Charles, N. Y.
Mack, John W., Rose Sydel, B. R.
Manhasset Comedy Four, Rose Sydel, B. R.
Martyne, Great, Rose Sydel, B. R.
Markley, Frank, Auditorium, Pittsburgh, Pa.
Majestic Musical Four, Poli's, Bridgeport, Conn.
McGrath & Paize, Idora pk., Youngstown, O.
Murray Sisters, 239 52, N. Y.
Newcombe, Lew H., Bijou, Lansing, Mich.
Newell Sisters, Jolly Girls, B. R.
Palfrey & Hoefler, Orpheum, Boston, Mass.
Parker, Frank, L. I., Joliet, Ind.
Romine, Julia & Co., Family, Helena, Mont.
Shannons, Four, Lyric, Salt Lake City, Utah.
Sheck Bros., Proctor's, Troy, N. Y.
Steger, Julius & Co., G.O.H., Pittsburgh, Pa.
Stewart, Harry M., Rose Sydel, B. R.
Symonds, Jack, Family, Lancaster, Pa.
Trilliers, The, Family, Haverport, Ia.
Wood & Owens, L. I., Dayton, O.
Woodford's Animals, Rose Sydel, B. R.

BURLESQUE ROUTES

WEEK SEPTEMBER 9.

When not otherwise indicated, "L. O." after a show indicates it is "laying off."

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Americans, Dewey, N. Y.
Avenue Girls, L. O.; 16, Eighth Ave., N. Y.
Bachelor Club, Gaiety, Pittsburgh.
Behman Show, Olympic, Brooklyn.
Blue Ribbons, L. O.; 16, Majestic, Kansas City.
Bohemians, L. O.; 16, Majestic, Pittsburgh.
Bon Tons, 9-11, L. O.; 12-14, Bijou, Reading.
Boston Belles, Majestic, Kansas City.
Bowers Burlesquers, Empire, Cleveland.
Brigadiers, Bowers, N. Y.
Broadway Gaiety Girls, Buckingham, Louisville.
Bryant's, Harry, Trocadero, Chicago.
Celine Girls, L. I., Bijou, Reading; 12-14, L. O.; 16, Gaiety, Phila.
Century Girls, Met. O. H., Duluth.
Champagne Girls, Century, Kansas City.
Cherry Blossoms, Colonial, Cleveland.
City Sports, Euson's, Chicago.
Colonial Belles, 9-11, Star, Scranton; 12-14, Jacob's, Adams, Phila.
Cracker-Jacks, Corinthian, Rochester.
Dainty Duches, Gaiety, Milwaukee.
Dreamlands, Trocadero, Phila.
Empire Show, Foly, Chicago.
Fay Foster, Empire, Chicago.
Girl from Happyland, Standard, Cincinnati.
Golden Crook, Gaiety, Baltimore.
Grass Widows, 9-11, Terre Haute; 12-14, Indianapolis.
High Jinks, Star, St. Louis.
High School Girls, Monumental, Baltimore.
Ideals, 9-11, Evansville; 12-14, L. O.; 16, Empire, Chicago.
Imperials, Lafayette, Buffalo.
Innocent Maids, Theatre Royal, Montreal.

Irwin's Big Show, 9-11, Empire, Albany; 12-14, Empire, Holyoke.
Jersey Lillies, 125th St. Music Hall, N. Y.
Jolly Girls, Star, St. Paul.
Kentucky Belles, Columbia, Boston.
Knickerbockers, Gaiety, Brooklyn.
Lady Birds, Dewey, Minneapolis.
Lid lifters, Greenwood's, New Orleans.
Majestics, Garden, Buffalo.
Masqueraders, Star, Brooklyn.
Merry Maidens, Lyceum, Washington.
Merry Makers, 9-11, Gaiety, Albany; 12-14, Lyceum, Troy.
Miss New York, Jr., 9-11, Indianapolis; 12-14, L. O.; 16, Folly, Chicago.
Morning Glories, 9-11, Court Sq., Springfield; 12-14, Empire, Albany.
New York Stars, Westminster, Providence.
Nightingales, Empire, Providence.
Night Owls, Murray Hill, N. Y.
Orientals, Star, Toronto.
Parisian Belles, Avenue, Detroit.
Parisian Widows, Empire, Toledo.
Pat White's Gaiety Girls, Bon Ton, Jersey City.
Reeves' Beauty Show, Palace, Boston.
Relly & Woods, 9-11, Jacob's, Paterson; 12-14, Star, Scranton.
Rents-Santley, Casino, Phila.
Rialto Rounders, Howard, Boston.
Rice & Barton's, Gaiety, Birmingham.
Rollicking Girls, London, N. Y.
Rose Hill, Waldman's, Newark.
Rose Sydel's, Gaiety, Detroit.
Runaway Girls, Gaiety, Columbus.
Sam Devere's, Bijou, Phila.
Scribner's Big Show, Lyceum, Boston.
Star Show Girls, L. O.; 16, Bowers, N. Y.
Strollers, Star, Milwaukee.
Thoroughbreds, Eighth Ave., N. Y.
Tiger Lillies, People's, Cincinnati.
Toradors, Gotham, N. Y.
Trans-Atlantics, Gaiety, Indianapolis.
Trocadero, Gaiety, Phila.
20th Century Maids, 9-11, Lyceum, Troy; 12-14, Gaiety, Albany.
Vanity Fair, Gaiety, St. Louis.
Washington Society Girls, L. O.; 16-18, Gaiety, Albany; 19-21, Lyceum, Troy.
Watson's Burlesquers, 9-11, Des Moines; 12-14, St. Joe.
World Beaters, Gaiety, Washington.

BAND ROUTES

Baker's New York State, Congress Spring pk., Saratoga, indef.
Banda Rossa, Electric pk., Kansas City, Mo., indef.
Brooke's, Zoo, Cincinnati.
Conway's, Young's Pier, Atlantic City, N. J., indef.
Ellery, Coliseum, Chicago, indef.
Erlingers, Forrest pk., Kansas City, Mo., indef.
Ferrante, Dreamland, Coney Island, N. Y., indef.
Imperial Band of Italy, Columbia, E. O.; Richmond, Va., indef.
Kirk, White City, Chicago, indef.
Navassar, St. James Bldg., N. Y.; Dial.
Parson, Gwynn pk., Baltimore.
Phillippi, Electric pk., Detroit, indef.
Pryor's, Pier, Asbury Park, indef.
Riet, Carnival pk., Kansas City, Mo.
Royal Artillery, River View pk., Baltimore.
Thawall, Luna pk., Chicago, indef.
Thomas, Theodore, orchestra, Ravina pk., Chicago, indef.
Van Der Merchens, Dominion pk., Montreal.
Victor, Celeron pk., Jamestown, N. Y., indef.
Victor's Royal Italian Orchestra, Bergen Beach, indef.
Victor's Italian, Halmer's Auditorium, indef.
Weldon, Chutes, Chicago, indef.

CIRCUS ROUTES

Barnum-Bailey.—Norfolk, 10; Grand Island, 11; York, 12; Beatrice, 13 (all in Nebraska); St. Joseph, 14.
Buffalo Bill.—McKeesport, 9; Unlontown, 10; Conneville, Pa., 11; Cumberland, Md., 12; Hagerstown, Md., 13; Martinsburg, W. Va., 14; Grafton, W. Va., 16; Clarksburg, W. Va., 17; Parkersburg, W. Va., 18; Marietta, O., 19; Athens, O., 20; Charleston, W. Va., 21; Portsmouth, O., 23; Huntington, W. Va., 24; Ashland, Ky., 25; Mt. Sterling, Ky., 26; Lexington, Ky., 27; Louisville, Ky., 28.
Forepaugh-Sells.—Bedford, Ind., 9; Bloomington, 10; Linton, Ind., 11; Robinson, Ill., 12; Terre Haute, Ind., 13; Brazil, Ind., 14.
Ringling Bros.—Oakland, 9; Alameda, 10; Santa Cruz, 11; Salinas, 12; San Francisco, 13 to 16; San Jose, 17; Stockton, 18; Fresno, 19; Visalia, 20; Bakersfield, 21 (all in Cal.).
Frank A. Robbins.—Louisville, Ky., 28.

See explanatory note head of Routes.

See explanatory note head of Routes.

See explanatory note head of Routes.

See explanatory note head of Routes.

Mark Lea and Joe Opp formed a partnership and will appear in a Hebrew act. They have time booked in the West.

The Chas. K. Harris Courier

Devoted to the interests of Songs and Singers.
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(Meyer Cohen, Mgr.)

Vol. 8. New York, Sept. 7, 1907. No. 1.

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CORRESPONDENCE

Unless otherwise noted, the following reports are for the current week.

CHICAGO

By FRANK WIESBERG.
VARIETY'S Chicago Office,
Chicago Opera House Block,
(Phone Main 4380.)

MAJESTIC (Lyman B. Glover, mgr. for Kohl & Castle, Monday rehearsal 9).—A well balanced bill is the offering. Stella Mayhew is the particular top-notch, making her first appearance in nearly two years. Bert Leslie is always a welcome visitor, for he invariably fulfills every anticipation of utmost pleasure. His accurate interpretation of the slang "boss" in "Hogan's Visit" is an excellent character achievement and scored tremendously. Miss Sallor, Will Cole, Ed Gillespie and Fred Watson gave good support. Cliff Berzack's horses gave a very interesting exhibition of animal intelligence. The series of pictorial illustrations presented by Mr. and Mrs. Edward H. Kemp are novel and unique. There are very few acts of this sort in vaudeville and this is the best seen here. Emma Francis and Arabian Boys made a decidedly good impression. Miss Francis has a captivating appearance and received a good measure of applause for herself and the dancers. Elmer Tenley delivered a satirical string of humor which won favor, and the "Four Dainty Dancers" proved the affirmative, possessing grace and charm. Mary Dupont and Company in "A Leap Year Leap" have an interesting vehicle, well played. Ed. Lavine contributes an agreeable quantity of comedy in his juggling act, which consists of familiar but skillfully accomplished feats. The Christie Duo hall from Russia, according to the announcement. They are dancers. The Majestic Quartet, vocalists and instrumentalists, found the audience responsive. "The Wrong Message," presented by Mr. and Mrs. Mearns and Company, was on too early. It is an active little playlet with many humorous situations. Master Slater Brockman was the "company" and did very well. Mexican Herman also appeared.

NOTICE.

As VARIETY'S Chicago representative, Frank Wiesberg, has been barred from the Trocadero Theatre by its manager, I. M. Wiengarden, who objected when Mr. Wiesberg truthfully reported the productions given at that theatre the past summer as indecent and a disgrace to theatricals, the burlesque companies opening at the Trocadero will be reviewed when playing Euson's.—Ed.

CHICAGO OPERA HOUSE (Frank Rivers, mgr. for Kohl & Castle, Monday rehearsal 9).—George Farrer and Company, Elsie Crane, with Pissett and Miller; Himm, Bonn, Err; Astrella Sisters, Miss Alba, Fleke and McDonough, Anna Doherty, two Vivians, Sophie Everett and company, The Trillers, Marvellous Neola, Louis Campbell.

HAYMARKET (Wm. Newkirk, mgr. for Kohl & Castle, Monday rehearsal 9).—Benjamin Chapin and Company, The Four Girls, LaDell and company, Ward and Curran, Leonora Kerwin, Mme. Nadji, Wm. A. Inman and Company, Palfrey and Loether, Joe Golden, Edwards and Glenwood, Gallando, Keating and McCauley and Edna Sheppard.

NEW COLUMBIA (W. P. Shower, mgr. Monday rehearsal 10).—This new vaudeville theatre opened this week. It is located on Clark street near Division, and the only variety house on the North side. Continuous performances are given at 10, 20 and 30 cents. The opening bill is quite attractive and consists of Cliff Deane and Company, Mark Lea, Deverne and Van, Mathlen, Dick and Azora, Olive Helena and W. McGrath.

SCHINDLER'S (L. Schindler, mgr. Monday rehearsal 11).—Rehearsed and considerably remodeled, this Milwaukee avenue house opened for the season, with a bill which includes Courtney and Jeanette, the Kinsners, LaConda and LeClair and Edna Walker. Manager Schindler states that during the season he will play larger and better acts.

SID J. EUSON'S (Sid. J. Euson, mgr.).—Manager W. S. Campbell has been quite indulgent in the matter of the engagement of Reed Sydell's "Londin Belles," compared with the display last season. He has also conceived an appropriate idea for tights of which there are plentiful. There are about fourteen changes, several which show elaborateness in design and brilliant colors, dazzling luminously in the frequent attractive numbers that have been staged with apparent preciseness as to music. The material exploited in the two-act musical comedy "The Prince of Petticoats" has stood with undaunted pride the endurance of burlesque audiences in seasons past. The pot-pourri is lively at times with W. S. Campbell, Harry Marks Stewart and J. Wesley Mack in urgent efforts and they create laughs. In the second act the comedy is apaciously permitted to degenerate to conversational tardiness and the result is not so gratifying. It is too quiet and unsubstantial. Why producers persist in retaining weak and ineffectual portions of matter after they have proven their futility is a mystery. An attempt should be made to rigidly censor every particle that is not rated with merit or laugh producing qualities. Deceitful dialogue and mere patter are worthless and irksome to the average audiences. Mr. Campbell is missed in the burlesque and the burden is left to Harry Stewart and J. W. Mack. The former shows a consistent Hebrew, and does not exaggerate the type in make-up and demeanor. Mack bursts out noisily with his Irish brogue, to which he clings faithfully and earnestly. Miss Sydell was stunningly attired, besides the tights, which always gives her stately personage a striking appearance, showed several exquisite costumes. There are some catchy musical numbers provided by J. Edwin Owen, and they are given with appropriate effect. Among the women principals are Kittle Clemons, Amy Gordon, Ray Wallace, Florence Emerson. Miss Emerson appears in the role of character songs and Campbell and Mack present "The Sculptor" with the choristers in a series of poses, same as last season. The Man-hasset Comedy Four sing well and blend agreeably comedy. The songs are well chosen. Woodford's educated animals gave a very interesting exhibition. The collection consists of intelligent canines, Simians and ponies, and the performance was most deserved commendation. Harry Marks Stewart did well with parodies and a string of nonsense. Great Martynne, in mirror dances, showed a few new executions, with electrical effects.

FOLLY (John A. Fennecy, mgr.).—Edmund Hayes in "The Wise Guy" is still the one important factor with the show known as "The Jolly Girls." The same show and the same is no evident change either in the material construction of the piece or characters. Several new quotations in the dialogue have been added, however, but they are probably improvised, as Mr. Hayes has a faculty for extemporizing. There is an active "bunch" of willing choristers. They are all sizes and types, and keep in uniformity throughout. The show, as Harry Marks Stewart and J. Wesley Mack introduced their clever acrobatics during the action of the first act. A better finale should be provided. The quintette, composed of Harry Frances and four attractive girls in catchy songs, was ushered in "one," and immediately after their last number intermission was announced. The finale has been unwisely arranged. All the girls and some of the other principals should have been among the participants to effect a more impressive finish. It was too abrupt. The costuming this season is far more attractive than last year, although no pretension to lavishness is made. The black and pink dresses are pretty. There is one chorus girl in the bevy who possesses of a good contralto voice. It was distinguished above the others, and blended admirably in the chorus numbers, which are more frequent than last season. Mr. Hayes is the potent factor in the comedy departments, having monopolized every resource creative of laughter. He is the only comedian and apparently the only one to sustain the humor which flows in abundance in the second act, which contains much of the same "Wise Guy" material. James J. Collins was a robust "straight," and Harry Frances in a light comedy part appeared to good advantage and displayed a splendid baritone voice, which he knew how to control. Stella Gilmore figured in the leading female role, and Warren Davey was active as the bell boy. Robert Archer in extreme vagrant make-up was funny on that account. Harriet Belmont, Newell Sisters and Marie Jansen had numbers with the chorus.

EMPIRE (William Singer, mgr.).—There is a tangible story in "A Scotch Higball," written for and produced by the "Jolly Grass Widows." George Paxton is the author. It is described as a "musical burletta." In two acts, probably because it is not a "musical comedy." The show, as Hogan and Ray Fulton desire to depart from the prolific run of "musical comedies" which have been attached to nearly every burlesque show this season. The chief fault with the "burletta" is that the ingredients afford too many explanations, without developing a reasonable sequel as to forthcoming situations, which are seemingly disconnected and entirely unconnected fragments that have no bearing or give the slightest intimation of excuse for their obtuseness. The theme is not new, but if compactness is maintained and the dialogue brightened up and relieved of the unnecessary "gaggy" talk, such as the threadbare "gratitude" argument, there is no reason why the piece should not receive the attitude of the widest audience on Sunday evening indicated the fact that more humor was necessary, but that was probably on account of the indisposition of the audience to laugh loudly on one of the hottest nights recorded this summer. The coryphees aggregation is animated and there are some good voices among them. They have been well trained

and go through the numerous evolutions with remarkable precision considering their practical unfamiliarity with the number, which were liberally applauded and encored. The costume changes are frequent and with one exception the best in design and color the show was provided with since the days of its former owner, the late Robert Fulton. The pink tights and brownish red coats are a poor combination. The Jap outfit and Scotch cadet uniforms are attractive, and the red Trocadero dresses show up elegantly at the opening of the second act. George Himm man was congenial in an Irish character which converges to "straight" or semi-Irish compared with the familiar burlesque types. It is not crude. He should have more material. Carroll Henry resembles an aristocratic tramp or Bailey and Austin in his make-up of a Hebrew, which otherwise is refined and neatly dressed. Judging from his appearance and dialect this is his first attempt in Hebrew character. Jack Dunham also shows some inadaptedness in make-up to represent a conventional German, probably his first season in character parts. The black streaks on his face in the first part were removed in the burlesque. He commands a fairly good dialect but should have more confidence in himself. James Barodi assumed an Italian and Charles Fosse was an able "straight." Ed Coe had little to do in the handling of the dialogue but distinguished himself in the Scotch number. Estella Willis, plump and buxom, considering, served in the action and olio with songs and dances which met approval. The Three Musketeers, composed of Dunham, Himm and Barodi, have the same arrangement of talk and vocal selections as last season when Sam Edwards was the third member and replaced by Barodi, who has a good tenor voice. The act was liked. Carroll Henry and Nellie Francis should drop their first "Joke." It is too old. Toward the middle they start with some bright sayings, the personal remarks especially receding the most laughs, while the "melodrama" with the assistance of the orchestra, pleased the crowd. Miss Francis has a sweet soprano voice. Three Daltons have an exhibition of muscular strength and showed a few new intricate feats in balancing. It is a good act of its kind. Charles Folke and Ed Coe, of Steele, Dyer and Coe, have a comedy musical act which promises to merit a good place among the others in their line. More selections on xylophones and a conservatively well prepared quantity of up-to-date talk, together with one or two additional instruments besides the saxophone, organ and trombones, will place them in the front rank of musical acts. The show when whipped into better shape will answer all the requirements consistent with the demand. In its present condition it is better than last year.

TROCADERO (I. M. Wiengarden, mgr.).—"Dainty Duchesse." NOTES.—Lampert and Pierce have booked thirty weeks of Western time as far as the Coast. Nat Bernard and Al Coleman have formed a partnership and are preparing a new Hebrew act, entitled "The Merry Merry Harmony." May Howard is mourning the loss of her fiancé bulldog.—Carl Harbert is playing dates in the Middle West for the first time in seven years.—Lou Jack, of Lou Jack and Brother, is the father of a baby boy. He was so elated with the new arrival that he cancelled a week in order to celebrate.—Leonard and May, the Four Emperors of Music, and Cora Mikkel were married recently in the East.—Ferry, the human frog, has fully recovered from his illness and will rest for a few weeks preparatory to opening on the Orpheum circuit.—The Sully Family opened their Western season this week at Moline, Ill., coming direct from the East. Elizabeth Estelle, one of the family, appears in a variety of the same bill.—Benington Brothers signed with the "Broadway Gaiety Girls," having cancelled their vaudeville dates.—Jennie Bentley is adding a number of new tricks to her equilibrium act, which will be seen in the Middle States soon.—Scott and Alma, a new Hebrew act, opened at Leavenworth, Kan., this week. Bill McLean, closing finished twenty-five weeks of the Sullivan-Considine bill, will play around Chicago until October, when he returns to the Coast.—Paul Ladrew returned to the Middle West for the first time in two years, having played on the Sullivan-Considine circuit. He will remain in this vicinity until fall and will probably make another tour of the Far West later.—M. Samuels is stage manager of the Empire Theatre, Watertown, Wis., and produces the stock shows in addition to the regular vaudeville bills. J. M. Ordens and S. R. Pylet are the proprietors and managers.—Kerry Meagher of the Western Vaudeville Association returned from a two weeks vacation at Winnecon, Wis.—Ed. LeCelle will play at the Trocadero until September 27, when he returns to vaudeville.—John Riley is coming from the East to fill Western time.—Les Danovans are resting at their home in Logansport, Ind.—Carl Helsing and Fred Hanford of Oshkosh, Wis., are negotiating for a vaudeville theatre in Duluth. It was first thought of by the last of the comedians, but the building one in that city.—The Sincere comedians, are in the South and have in preparation a new act.—Creve and Green are playing the time booked through Henderson's Theatrical Exchange.—Johnson and Marville will go in vaudeville after their season with the Barnum & Bailey show.—A. Albia, magician, is in the East and wants to opening the season.—Elior Conkley finished 24 weeks on the Sullivan-Considine circuit, his third trip, and is now resting in Denver. He recently underwent an operation. His season opens September 15, on the Lyric Circuit in the South.—The Roberts Four want Western engagements. They are now in Massachusetts.—The "Hans and Son" vaudeville company is travelling in the Middle West.—The "Him" Oshkosh, Wis., entirely remodeled, opened Monday last, under the management of Jones & O'Brien. Larger and better shows will be given there hereafter.—Arto and Braggo are in Atlantic City and will open their season in the West in October.—The Majestic theatre, Chicago Heights, a city suburb of Chicago, opening next week.—Brooks and Kingman are having their time arranged by Henderson's Exchange.—Burton and Vass will upon their arrival from the West play dates around this vicinity.—All the theatres booking through the Western Vaudeville Association, with the exception of those at Joplin,

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WILL D. COBB

Wordwright,

Care Weber's Theatre, NEW YORK.

Mo.; Leavenworth, Kans., and Cedar Rapids, Iowa, opened on Labor Day.—Redouble Sims is on the Lyric circuit in the South and will shortly play in the Middle West for the first time.—Robston and Son are due here from the East during the month.—Hodges and Darrell intend to remain in the Middle West for some time, having authorized agents to extend their time.—Ardo and Eddo are in the West and contemplate playing in the Middle States this season.—Adele Palmer is finishing 15 weeks of the Sullivan-Considine time and will return East if no immediate time is arranged here.—The New Gaiety Theatre, South Chicago, which was built for C. L. Kohl of Kohl & Castle, opened last week.—Liddy and Terry Burg, late of "Berg's Merry Girls," are with the "Parliam Widows" this season. They are contemplating arranging an acrobatic dancing act similar to the one introduced by the troupe of German girls, and expect to show it at the Hippodrome next season.—Annie Morris was added to the olio of the "Broadway Gaiety Girls" at the Folly last week.—Fox and Summers are playing dates in Southern Indiana.—The Brohams are in the Middle States for Sullivan & Considine.—Sherwood and Barry returned from the Coast and will remain in the Middle West this fall.—Mr. Cowles, of the Marvellous Cowles Family, was obliged to cancel all the engagements and undergo a series of treatments for rheumatism at Mt. Clemens, Delvane and Fuller started on the Bijou circuit in Michigan.—The Imperial Four closed for the Western States Association in Nevada and are now having time arranged in the Middle West.—Harry and May, the Four Emperors of Music, are in the Middle West, playing at parks in Indiana and Ohio.—Five Manolo Family signed for the Gus Sun circuit, opening some time this month.—Hugo, a European heavy juggler, will close with the Bell Circus in Mexico early in January, and has written agents here for vaudeville engagements.—Rawls and Von Kates, who have coveted time on the Sullivan-Considine circuit. They will probably remain in the Middle West.—Charles Nevins arrived from New York to stage the chorus numbers of "The Girls from Happyland," the new Eastern Burlesque Wheel show which has been rehearsing at the Sherman House, under the direction of J. J. Hartke. The show opens at the Standard, Cincinnati, Sunday night, and plays two nights at Muncie, Ind., preceding—Miss Cole, of Shale and Cole, now in the 22d week on the Western States Vaudeville circuit, was compelled to cancel the balance of the time owing to illness.—S. E. Richards, magician, is playing at parks in Texas and other Southern states. Richards Brothers will play in vaudeville after their season with the Bell Circus now exhibiting in Mexico.—The Rosaires are playing dates in Illinois and Iowa.—L. T. Johnson, ventriloquist, is on the Western States Circuit, the Sullivan-Considine houses to follow.—Musical Russells are in the Middle West.—Lawrence and Grace Sylvester will play the Western circuits after October 1st, when they are now in the East.—The Renellos, bicycle, will continue at fairs until the fall, when they again go in vaudeville.

SAN FRANCISCO

By W. ALFRED WILSON.

VARIETY'S San Francisco Office,
1115 Van Ness Ave. (Room 112).

ORPHEUM (Martin Beck, gen. mgr.).—Week 25: This week's combination was headed "advanced vaudeville" with Houdini, the Handcuff King, as the headliner. Starting with his opening performance when a sergeant of police made the try, a series of attempts were made to "call the turn" on the jail-breaker, but up to date Houdini has been equal to all occasions. "The Gelsa's Dream," a Japanese spectacular, was presented by O. Hans San and Company. There was originality to the act and three daintily costumed girls reinforced by striking kaleidoscopic effects made it a notable feature of the bill. The flags of nations were offered as a finish, that of Japan receiving a solid round of disapproval. Leona Thurber and her "Plebs" were warmly greeted, the quartet of dusky Janelles evenly divided as to sex, doing much to keep the act moving to its whirlwind finish. The Balzers, an acrobatic team working in street attire, used a tremlin to good advantage. The second week were Ferreros and his dog, Emile Subers, Mlle. Martha and the Fred Ray Company. NATIONAL (Sid Grauman, mgr.).—Week 26: Arthur Ripley responded, carrying off the honors

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TENTH SEASON

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with the same collection of material that he submitted upon the occasion of his last visit. Eunis Gilman, a youthful soubrette, possessing a fair voice and a pleasing personality, was awarded a favorable hearing, although her forced demeanor of "chicness" seemed inappropriate for one of her years. She should be heard from in the future. Under the heading, "The Rube and the Bachelor Maid," William Deery and Ollie Francis offer a sketch almost identical with the one formerly used by Mr. and Mrs. Jimmie Barry. The man uses Barry as a pattern for his make-up and employs the Barry songs "Run Away" and "Skiddo." Unless the Barrys have disposed of their rights the act is a deliberate

steal. Rome and Ferguson submitted an act differing somewhat from the one recently offered by them on the Western States time. Miss Ferguson cutting her singing and dancing number in favor of an acrobatic bit. David Perkins and Henry Lappin in a one act satire on the problem drama was the weightiest thing on the bill. The sketch drags considerably in its earlier stages, but the action quickens as the playlet proceeds and an unlooked for denouement lends a splendid finish. Taken as a whole the act ranked well. Robinson and Grant, midget comedians, handed out a batch of material that from length of service should head the pension list. Our old friend, the dough pan, loomed up

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team of good grade. The man balancing on his hands joins his partner in a verse and chorus, practically upside down song offering. The Three Kibers on the trapeze and rings were well up in their line of work, as was also Kelter on the bounding wire. Juggling Moss followed the usual routine.

EMPIRE (Hal Curtis, res. mgr.).—Week 26: The Spray Sisters were the opening number. The act bears the London imprint. Clever in their studied footwork the girls showed good taste in dressing and were well thought of. J. Gafney Brown lacked the requisite vim to carry off the impersonation of George M. Cohan which he attempted. His bit with the cigarette was good

and caught the interest of the house. Stewart and Desmond have a good collection of parodies and a laughing song that won them a volley of hands. Hune, Cain and Hocy were on the bill with a singing comedy act, and Hayes and Alpoint filled a return date. The choice one was the juggling of The Gagneaux, an act that from start to finish showed originality both in mechanical contrivances and feats. They rank with the best of their kind shown on the coast and scored an emphatic hit. Esco Ives sang the illustrated song.

MISSION (S. Fried, mgr.).—Week 26: This house returned to straight vaudeville, playing the acts of the Western States Circuit. The opening bill was made up of Maud Williams, singing comedienne; Blasse and Masse, comedy jugglers; Nat Wentworth, balladist; Delmas and Martinelli, aerial artists; Bert Haverly, monologist, act; and The Spraguelias, spectacular musical act.

NOTES.—Houdini, the Handcuff King, who opened at the Orpheum Aug. 25, jumped into the bay from Washington street pier heavily manacled and came to the surface free after a minute's stay under water. Houdini's engagement at the Orpheum has been extended one week, and as Brindamour is scheduled to open at the Princess September 9 this will bring the rival jail breakers into close opposition. Both will be featured at the respective houses and the fur should

fly.—Sam Harris returned from his Eastern trip 29, bringing with him the major portion of the Princess' opening bill. A special baggage car was required to transport the properties.—Phil Hastings, formerly press agent of the Orpheum here, will act in that capacity for the Princess.—During the past week Esco Ives, the Empire's balladist, has been playing in both vaudeville and the legitimate, filling a role in Dennis O'Sullivan's production of "Peggy Macree" at the Alcazar in addition to his singing numbers at the Empire.—The Grand Theatre, Sacramento, opens Sept. 3 with the following bill: Sevengall, Duffee and Gilson, Wells and Sells, Hayes and Alpoint, The Musical Monarchs and The Spray Sisters. The house is newly built and will be allied with the Western States Vaudeville Association.—It adjoins the Acme, the Sullivan-Considine house, which plays the full strength of the S. & C. shows, and there should be big doings in vaudeville at the capital city of the State. The Western States people also announce that they will open the Bell at Stockton, Cal., shortly.—Stanton and Sandberg, who were to leave for the Northwest, have been retained to play additional California time for the Western States Circuit. Belle Gordon, the novelty bar puncher, who has been ill at Reno, Nevada, has returned to this city much improved in health, and expects to be able to fulfill her Western time shortly.

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BOSTON

By ERNEST L. WAITT.

VARIETY Office, 278A Tremont St. Featured at the Tremont were "The London Models," the most artistic thing of its kind ever done here. They deserve a second week. Maud Hall Macy, with Alex von Mitzel and Jessie Dodd, do the "Mapple and the Jay." Mitzel does very good as the "Jay." The Meredith Sisters haven't changed their act a bit since last season, except to substitute another song for "I'm Sorry," which doesn't go as well as that one did. Frank Bush is better than has been for years. Fred Karno's company in "A Night in a London Music Hall," with Billy Reeves as the inebricated swell, is not new here, but takes very well. The O'Kabe Japs have a good acrobatic act, also the Florens Family. Edna Ang was billed as a big feature (New Acts), but fell flat.

The Keith bill, for general excellence, has rarely been equalled at that house. Robert Hilliard leads the bill with "The Man Who Won the Pool." He has an unusually capable support, and the act is strong in its tense dramatic moments. Gus Edwards' "Blonde Typewriters" can't typewrite a little bit, but sing to beat the band. "The Battle of Too-Soon," by Gallagher and Barrett; Ethel Levey, who returns with a severe cold which handicaps her badly, and Hassan Ben Ali's Arabs are in the body of the bill. Cliff Gordon starts well but falls off in the middle of his German monologue. Zarrell Brothers, equilibrist: Brown and Le Van in a character dialogue; Nessen, Hunter and Nessen, back again with their clubs and hoops; Dorothy Kenton, whose banjo is drowned out by the orchestra; the Brothers Permaine in "The Nightingale's Courtship," and Kelly and Rose, vocalists, who have shown excellent judgment in their songs, complete the bill. "Blonde Typewriters" and "The Battle of Too-Soon" are enormous.

The Orpheum's opening bill had Nellie Florence and the "Six English Rockers" as headliners, with Capt. George Auger and company in a real novelty, called "Jack the Giant Killer." The girls have been seen here before, and go unusually good. Auger's sketch is mightily interesting, especially to the children of all ages. Bert Howard and Leonora Bland rather overdo their attempt at comedy in "The Stage Manager," but get the laughs. Nat Leroy and Minnie Woodford are reminiscent and only fair. Olga Lorraine, of whom something big was expected, did not come up to expectations. She needs rehearsing in her impersonations. Stelling and Revell, gymnast comedians from London, are fair, and it is hoped and Cady would improve their dialect their act would be improved. Foy and Clark in "At the Bottom of the Sea" have a new act that is too funereal for vaudeville.

A change has been made in the leadership of the Keith orchestra. Harry Peck, the director for many years, receiving the conge, and Bart E. Grady, who has been pianist, etc., since the house opened, being elevated to his position. Mr. Grady made a decidedly favorable impression with the artists and the patrons, because he seems to take a live interest in everything. A change was made in the player of the bass viol and the bass drum at the same time.

Manager Dupee of the local Keith house sailed for Europe on the Cunard line on Tuesday. He will spend several months abroad, purely for pleasure.

All the variety houses in the city are now open, the Palace coming into line this week for the regular season. Business opens well at all, especially at night.

PALACE (Chas. Waldron, mgr.).—Bryan's "Congress of American Girls," with "Out on Strike" and "Hey Diddle Diddle" as the burlesques, put up a very good show. "Out on Strike" includes a lot of impersonations of Broadway stars, following the lead of "Wine, Woman and Song," and some of the impersonations are much better done. The feature act is Capt. Fox Zouaves.

HOWARD (Jay Hunt, mgr.).—"The Strolling Players," who were at the Columbia two weeks ago, are now here, but under the name of "The Avenue Belles." The show differs in no respect, except possibly being quicker and smoother. Tonia Hanlon has improved her Maggie Burns character, and Madge Hinchey has built up her Irish woman's part. The Howard's own show consists of George B. Alexander, the perennial; the Lovitts, grotesque acrobats; Murphy and Andrews, vocalists; Collins and Collins, comedians; Robertson and Fanchette in a bright sketch; Tenney, juggler; Frothingham and Denham, talkists, and the Musical Jacksons.

LYCEUM (Rachel & Riley, mgrs.).—"The Gay Morning Glories" bloomed here this week, with a really strong show that brought good business. The burlesques are "Pleasures of Paris" and "The Forbidden Fruit." Snitz Moore heads the vaudeville in a new sketch, "A Woman (?)". "The English Belles," a dancing act, makes good, and The Healy's, singers, talkers and piano players; James and Lucia Coward in a comedy sketch, and Smith and Brown, singers and dancers, complete the list.

COLUMBIA (Harry N. Farren, mgr.).—"Americans Abroad" and "Out for a Lark" are the two burlesques given by "The Nightingales" at this house. Tony Kennedy and Ted Evans are the big stars with the cast. Annie Yale is the chief nightingale. Janette Woods does a Spanish dance that should lead to something higher for her. Vulcan, the strong man, caught the crowd by lifting a horse and by pulling against two automobiles in front of the theatre before the show. James R. Walters, in a Hebrew monologue, goes well.

PREMIER (Theodore Thousand Miles Without a Dollar) is the feature film here. "The Rivals," "Modern Painters" and "A Temperance Story" come next. Business very big.

AUSTIN & STONE'S (Stone & Shaw, props.).—"Old Tremont Row" is the catchy title for this week's displays of curios and features. Prokos and Niselt, wrestlers; Mlle. Marcelle's Parisian models; St. Lawrence's Brothers, gymnasts; Ajax, sword swallower, and Princesa, the "perfect man," are in the curio hall, while beside the Minstrel Maids in the theatre there are Visocchi and Dimembo, the Joyces, Bryant and Gray and the Meadows Comedy Club in "A Night at the Club."

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Bart, Jules (Mason & Bart).
Calhoun, William.
Carr, Eddie (Lentelle & Carr).
Crane, Lawrence.
Cunningham, Carl.
Cunningham & D'lvry (3).
Deming, Arthur.
Donnelly, Henry V.
Dowling, Joseph.
Emerson, Morton.
Figg, Chas.
Fisher, Charles.
Ford, John.
Fullam, Tom.
Gilbert, John D.
Gillingwater, Claude.
Golden, Jack.
Grant, Alf.
Greer, J. H.
Harris, Chas. M.
Keefe, Matt.
Kelcy, Alfred.
Lackey, Jas.
Leontina, Mlle. Marie.
Libbey, June.
Macart, William.
Manning, Grace.
Mars, Grace.
Mears, Grace.
Moore, Rhodes H.
Nelson, Walter.
Orni Family.
O'Rourke, Eugene (2).
Owen, May A.
Pearl, Tony.
Quigley, Helen.
Rae, Frank.
Sarli, Tony.
Sully, Lew.
Wach, Thomas.
Wilson, Harry B.
Wroth, Ed.
Yorke & Adams.

PHILADELPHIA

By GEORGE M. YOUNG.

FORREST (Klaw & Erlanger, mgrs.).—With the exception of "Bubbles," new species of "girl act" (New Acts), the initial bill in Klaw & Erlanger's new playhouse was composed of acts which are familiar to vaudeville patrons, though one or two of the other offerings had their first local showing and altogether they made up an evenly balanced and entertaining variety show. Rawson and June were given the honor of being the first act shown in the new house and their novel act was much appreciated. Carlin and Otto make their best bid for favor with some parodies and the dancing which finishes their act. Williams and Tucker are a pair of vaudevillians who have been missed here. Two of the three single acts scored the principal hits. Arthur Prince had an unquestioned success. It is not alone that Prince is a clever ventriloquist, but even were he to use the dummy as a team partner for a regular vaudeville talking act, he would be equally successful. Mr. Prince was upon to acknowledge an ovation at every performance. Edith Helene no stranger in vaudeville, was another "single" who scored. She was forced to respond to several encores. Klein, Ott Brothers and Nicholson made a strong impression in their straight musical act. The quartet has a strong finishing number with a bit of comedy in it by the trombone player, which was a hit. Stuart Barnes had not made changes enough in his monologue to call for any distinction, but got along nicely with the old stuff and a change of songs. Collins and Hart held down their usual position of closing the show in great shape. No act of its kind approaches this in

genuine, clean-cut comedy, and they were accorded their usual recognition. Animated pictures closed.

KEITH'S (H. T. Jordan, mgr.).—For the opening of the regular season, this week's bill contained two new acts, while Eva Tanguay returned to repeat her "brain-storm" specialty. Jesse Lasky's "Robinson Crusoe's Isle" and Lucille Mulhall and "Her Ranch Boys," are the new acts. While the show generally pleased there was nothing of distinct merit about it. The Four Fords scored as usual. One of the boys is showing some new steps and still classes among the very best wooden shoe dancers. The Rigoletti Brothers show a routine of familiar hand-balancing tricks, cleverly done, closing with a whirling ladder act which pleased. The laughing bit of the bill was furnished by Friend and Dowling. The comedy member of the team has little or no dialect and is not funny, but wherever they get their parodies and talk, it is good for laughs. Donald and Carson repeated their singing sketch "McLean's Dream," which was well liked. Lind, the female impersonator, made some changes in his specialty, using a novelty in the second and moving picture scene for a finish. His impersonation is still cleverly enough concealed to cause surprise when his identity is disclosed. Marie Walnwright again appeared in the silly sketch "Our Baby." It is draggy and uninteresting. Miles and Ricard have a number of good songs and do well with them, although the man usually restrains his mannerisms and gestures. Edward Gray remains among the three-day acts and as usual shows no reason why some others should be given the preference. McCrea and Poole do nicely with their interesting sharp shooting. Mr. and Mrs. Dick Tracy in a rural sketch and Eleanor Blanchard, vocalist were the others.

ADD BURL SHOWS PHILADELPHIA.
TROCADERO (Fred Willson, mgr.).—The show given by the "Americana" is much the same as offered last year. There is plenty of room for improvement. "Mixed Pickles" is still the burlesque with all the rough house slapstick comedy retained. Will H. Ward is featured here in place of Jolly Zeh, playing the same role he did last year. In many instances he approaches very close to the limit line of broad comedy and it is doubtful if some of it will pass the censor. The statuesque Moselle is featured, having the principal female role which she handles off fairly. Clarence Wilbur is also featured, but has little chance to stand out, except in the number he leads, all the comedy being well worn. There are two or three attempts at novelty in musical numbers, among them being a trolley car, merry-go-round and a boat formed by the girls with flags. Wilbur Dohms handles the rustic school-teacher role cleverly, dividing what honors there were in the comedy line, while Marty S. Ward, in a make-up like Higander Crane of the Crane Brothers, draws a lot of laughs in the school room scene. The costuming is not particularly attractive and the girls, who are a listless lot, with two or three exceptions, make up in good looks what they lack in figure and dressing. The Sisters La Ton open the olio. Both appear to be suffering from colds. Moselle repeats her posing as a background for fancy lantern slides. The World's Comedy Four contribute their familiar singing turn, besides working hard in the burlesque. "The Americans" have ample material for a good show, but it needs to be whipped into better shape than it is at present to please as it did last year.

PEOPLE'S (Klaw & Erlanger, mgrs.).—Henry Lee with impersonations heads the second week's bill of "Advanced Vaudeville," presenting the same list of characters used on his recent appearance downtown. It was a distinct novelty to the Kensington theatre folks, and highly appreciated. Nellie Beaumont and her "Eight Mad Marikolds" were featured. Since given its initial showing at the Chestnut Street Opera House several weeks ago, several changes have been made which gives more action and helps considerably. The monologue by Miss Beaumont has been cut out and a singing number added, which does away with the draggy portion in the first part of the act. The girls, some of whom appear to be new since the last showing, worked smoothly, danced gracefully and in almost perfect unison. It is a much improved act and received hearty recognition. Keefe and Pearl, who were announced recently at Keith's but did not appear, scored one of the big hits of the bill here with their musical and dancing sketch. Finlay and Burke in their familiar comedy sketch kept the laughs going while they were on, and Dewar's dogs performed their clever tricks to the delight of the children and interest of the older folks. James F. McDonald repeated his monologue and singing, the latter being the best part of the act, and Morris and Morris, English comedy acrobats, rounded out an entertaining show. Business is reported as satisfactory.

CASINO (Elias & Koenig, mgrs.).—Few alterations have been made by Koenig & Rush in their "Edith Helene" extravaganza company, being practically a reproduction of the one given last year with "A Pousse Cafe" and "The Girl From Mars" as first part and burlesque. What changes have been made, however, are for the better, and there is an improvement throughout the show. Frances Clare and Guy Rawson are again the principals, and they have better support than last season. Miss Clare still retains the thinness and attractive personality which made her such a favorite, and she showed some pretty new dresses, opening in a Frenchy costume of almost full length, which is new to her. She leads the principal numbers and scored a big hit with a "conversation duet" with Harry Woods and "Monkeyland" with the chorus as support. Rawson leads one number and handles the principal comedy role in his usual style. The first part is composed of familiar bits, but it is capably handled by Rawson with the assistance of Harry Woods, Ben Pierce and Harvey Greene. The latter two pose as an automobile, and by habitual forced laugh, during his talk with Rawson and Pierce, gives a better imitation of an auto than he imagines. Ben Pierce looks well and takes good care of his role, while Harry Woods plays a Hebrew with commendable restraint. The chief contribution of Florence

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Moore, who appears new, is to make a fine appearance, which she does in a green dress and later in black tights. Gladys Carlisle assists in the comedy. She also makes an attractive figure in blue in the burlesque. The chorus is active and of good appearance. The costumes are principally the same as used last year, and have been given excellent care. Minnie Cook shows prominently for her good work in the chorus line and later contributes one of the best acts in the olio, as principal dancer in the "Girl in the Red Mask." The "Six Cocktails," an English importation, assist in this act with fair success. They also fill up the chorus, which probably accounts for the weakness in vocal strength, the girls being better dancers than singers. Woods and Greene, "the Ball Room Boys," open the olio. A topical song was the principal hit of this act, the opening talk needing refreshing. The same faint lies with Ben Pierce, who is working alone this year. Pierce puts a strong finish to his act with a burlesque vocal number and with some new stories would improve. As it was he went very big. Rawson and Clare retain their sketch, "Just Kids," unchanged with the exception of the singing of "School Days" and new scenery, both of which improve the act and it received its usual recognition with four curtains. The "Bon Tons" bid fair to continue the good impression made last year, and business was big all week.

GAYETY.—"The Golden Crook" was the attraction which opened this house, which has taken the place of the Lyceum in the Eastern Wheel. "Dr. Balmer's Duffy House" and "The Two Wrong Professors" are the titles for the burlesque numbers used with Dora De Vere, Marie Yale, Marie Rogers, Billy Busch, Joe Conway, George Donaldson and a large chorus. The olio includes Yale and Rogers, Busch-De Vere Trio, Charles Ahearn, the White City Quartet, and there is a special feature, "The Ballet of Roses," with Alvera as principal dancer.

BIJOU (Lewis H. Baker, mgr.).—Campbell & Drew's "Avenue Girls," presenting the newest version of "Tom, Dick and Harry," formerly used by Rickel, Watson and Wrothe, opened to big business here Monday. John Hanson, Joseph Emerson and Dave Conroy have the principal roles with Lorraine Dreux, Libby Blondell and Marion Alexander in the leading women characters. There is a large chorus and numerous specialties and musical numbers are introduced during the action of the piece.

AKRON, O.

NEW LAKESIDE PARK CASINO (Harry A. Hawn, mgr.).—The Casino was packed to the doors at both performances Labor Day. The bill includes W. T. Eckert and Emma Berg, Mr. and Mrs. Jack Gordon, The Three Troubadours, Zella and Ned Wayburn's "Nightingales." J. K. R.

ALBANY, N. Y.

PROCTOR'S (Howard Graham, mgr.).—S.R.O. each performance: Marie Lecea Brockman in the "Gainsboro Girl" made a decided hit. Mr. and Mrs. Gardner Crane, "Am I Your Wife," good. Seven Samols, whirlwind acrobats, excellent; Wm. Cahill, songs and stories, pleased; The Robinson Parquette Trio (colored), singers and dancers, good; Schelk Brothers, hand to hand balancing, fair, and Zano. GAYETY (H. B. Nichols, mgr.).—Crowded houses. Yankee Doodle Girls with James F. Leonard keep the house in good humor from start to finish. EMPIRE (J. B. Rhoades, mgr.).—Season opened with Al. Reeves' beauty show. Andy Lewis, principal comedian, made good. NOTES.—Howard Graham, resident manager of Proctor's, Albany, while stepping from the stage to a private box, fell into the orchestra pit and broke his leg this week.—The De Voie Trio, Roman ring experts, billed at the Mohawk, Schenectady, this week,

"When the Moon Plays Peek-a-boo With You"

By That Writer—Fred Fischer—Author of "If the Man in the Moon Were a Coon."

"I'm Going to Get Myself A Gal That's All"

By Wesley Hamilton.

Fred Fischer Music Pub. Co.

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FRED FISCHER. NAT SHAY.

were unable to go on yesterday or to-day, their apparatus having been lost in New York.—Edward Walsh, for a number of years with Edwin Keough and company, is now on Weber & Rnab's pay roll, being the property man at the Mohawk, Schenectady. MARTEL.

ATTLEBORO, MASS.

TALAUQUA PARK (R. H. Harrington, mgr.).—The bill this week includes George Morton, wooden shoe dancer, clever; Edward Slocum, hango player; Devane and Shultz, acrobatic comedy; the Cleveclands, clever team of sketch artists; the Musical Holbrooks: Fostell and Emmett, German comedy and music, and Marion Clevecland, "the little girl with the big voice."—BATES OPERA HOUSE (Josh E. Ogden, mgr.).—The Taylor stock company, with vaudeville, including Marzelle Brothers, comedy acrobats; Harry Moore, the droll comedian; Ethel Hamerick, novelty act; Dempsey and McKeena, ill, songs, and the Taylor Stock Company Quartette.

ASHLAND, PA.

WOODLAND PARK (G. H. Gerber, mgr.).—The largest crowd of the season witnessed the performances on Labor Day. The bills included Herbert Holcomb and Sue Smith, a big success; The Three Alronas, comedy acrobats, good; Coogan and Bancroft, skaters, made a hit; the Vynos, musical farmyard, went big; Stiney Straite scored his usual success with ill. songs. NOTES.—The local G. A. R. Opera House opens September 9. Professor Jephcott, who directed the orchestra for the past season, left last week and was replaced by Professor Farrell. The Frank A. Robbins shows exhibit here on Thursday, September 12. H. R. M.

CLEVELAND, O.

KEITH'S (H. A. Daniels, mgr. Monday rehearsal 10).—The headliner of the bill, Tom Nawn and company, "Fat and the Geell," well liked. The Boldens, colored singers and dancers; Galletti's Monkeys; Mignonne Kokin gives a unique dancing specialty; Countess Olga Rossi and Monsieur Paul, "During the Performance"; Clayton Kennedy and Mattie Rooney, comedy and dancing, clever; skit, "The New Reporter," has been here before but was enjoyed again; The Four Baltus, acrobats, are the best seen here for many a moon.—OPERA HOUSE (Harry D. Klein, mgr.).—Dockstader and his minstrel company the big drawing attraction. The scenic effects and the costumes are good and costly.—LYRIC (John J. Rusher, mgr. Monday rehearsal 10).—Opening day for the Lyric, which presents "Twentieth Century Vaudeville." The Four Onettis, European women gymnasts, do novel feats; Elmer, the foolish juggler, good; The

THE NEW YORK THEATRE

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WEEK OF SEPTEMBER 9th

Owing to the uniform importance of all the features, the names are given in the order of their appearance.

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Musical Dells, pleased; Shorty and Lillian De Witt, hit; Belle Belmont, comedienne, had a hard time leaving the stage; Master Keegan, ill, songs, was well liked. —STAR (Drew & Campbell, mgrs. Monday rehearsal 10).—Miner's Bohemian Burlesquers, with Andy Gardner as the principal comedian. In the olio: Musical Stewarts, won favor; Joe Hartne and Brother, unique cycle riding act; Marie Revere, Helen Lawton and Besse York, singers and dancers, hit; Mabel Carew and Gerlie Hayes, in a Western sketch, "The Mad Stampede," above the average. —EMPIRE (Geo. Chenet, mgr. Monday rehearsal 10).—Fred Irwin's Majestics opened their season at the Empire with a good show in which there is a two-act farce, "Only a King." It is full of good comedy and the costumes and scenery are elaborate. Those who appeared in the olio were: Walker and Meek, songettes; Lamber and Williams, skit, and Fay Meek and company, baseball sketch, strongly featured. —LUNA PARK. —Hardy, the high wire walker, is the free attraction. —WHITE CITY. —Freddie O'Connell, a fifteen year boy, in high wire walking. —WALTER D. HOLCOMB.

CUMBERLAND, MD.

WEILAND (Scott Swisher, mgr.).—Lula Theis, coon songs, well received; Moreland and Leigh, comedy sketch, won liberal applause; Howard and Whiting, "A Typical Rounder," kept the audi-

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Rochester, N. Y.

THEATRES

ence laughing; A. J. Cope, ill, songs; Frele Sisters, won the audience with their singing and dancing; Musical Irving, has a very pleasing act. Business good. —SAVOY (R. S. Sanders, mgr.).—This week's bill is headed by Le Barr, the Flexible Adonis, keeps the audience spellbound; Wetsel, juggler, has a very clever act; Tweedy and Roberts, redneck singing act, was heartily applauded. Business good. —A-MUSE-U (L. W. Peterman, mgr.).—Motion pictures and ill. songs. Sidden Brothers continue to be favorites with the patrons of this house. Business good. —ELECTRIC (D. M. Williams, mgr.).—The New York Concert company are playing a return engagement at this house and are well liked by the patrons. Motion pictures and ill. songs by June Robertson are meeting with favor. —NOTE.—Roy Yoke, manager of Scott Swisher's Frothingbury house, was greeting friends last week. He is a director in The Popular Amusement Company, a newly organized company, controlling several theatres in Pennsylvania, Maryland and West Virginia. Buffalo Bill's advertising car No. 2 was here last week and decorated the city with banners.—It is reported that a company is being formed to open a park up the river. —W. D. ROHRER.

DETROIT, MICH.

TEMPLE (J. H. Moore, mgr. Monday rehearsal 10).—This is State Fair week and all theatres are open and doing big business. Hilda Spong and company in a vaudeville act, "Kit," very well received; Raymond and Caverly, German comedians, the laughing hit of the bill; Wolpert Trio, European acrobats, show some new work and were good; The Pelots, comedy jugglers, a good opening number; Billy Beard, black-face monologue, fair; Callahan and St. George, in "The Old Neighborhood," very good; The Three Chevaliers, very good voices; The Three Leithams, minstrel comedians, a big hit. —AVENUE (Drew & Campbell).—Miss New York Jr. opened Sunday and made a hit. It contains good costume and song and dance features. Abe Reynolds in Hebrew character is the leading comedian and was a hit. The chorus is well selected and sings well. —LAXEY (H. C. Young, mgr.).—Opening of the season. Weber & Rusk's Russian Widows present a two-act comedy, "Stolen Sweets." Fields and Woolley are featured and do good work. The chorus is a good one and the costume attractive. —ROYALE (Caille & Kunsky).—The Passion Play and ill. songs are given to big crowds daily. Lectures by Sidney Wire. —NOTES.—A. J. Kessler, assistant production man of the Temple Theatre, has taken a position as property man at the Gayety. —T. Roy Barnes and Besse Crawford have been given the principal part in B. C. Whitney's "My Wife's Family" and open in Jackson, Mich., next Thursday. —Wolf's Park has opened under new management. —Nate Leisner, card and juggler, is booked to play the Wintergarden, Berlin, and then return to the states to play the Orpheum circuit. —LEO LESTER.

DULUTH, MINN.

METROPOLITAN (W. H. Longstreet, mgr. Sunday rehearsal 11).—Week Aug. 25. Watson's Burlesquers are pleasing the patrons with a good show. Swan and Bamford and The Shillshill Sisters are in the olio. —Joe Matland, mgr. Monday rehearsal 2).—Week Aug. 26. Barr and Evans, pleasing comedy sketch; The Two Mascagnies, whirlwind dancers, pleased; Will Davis, monologue, good; Carverth, gymnast, made good; The Wynnwoods, singers and dancers, fine; Herman LeFleur, ill. songs, pleased. —STAR (J. G. Balseh, mgr.).—Moving pictures and W. B. Scott in the Change of program Sundays and Thursdays. —SAVOY (H. Hatfield, mgr.).—Moving pictures and ill. songs; business good. —MAJESTIC (A. E. Ellison, mgr.).—Moving pictures and ill. songs; fine business. —NOTES.—Manager Sommes of the White City announces that the park closed a successful season September 2. —HARRY.

ELMIRA, N. Y.

FAMILY (G. W. Middleton, mgr. Monday rehearsal 10).—Eugene Blair and company, big hit; George Wilson, scored; Hamilton and Houlett, good musical team; Cole and Clemens, well received; Bensie, fair. —ROBICK'S (Charles Van Dyne, mgr. Monday rehearsal 1:30).—A supplementary vaudeville season is being given at this house. Quinlan and Mack, hit; Elia Vanvorpoort, hit; Rice and Elmer, good horizontal bar work; Gertrude Black, strong feature; Willard Reed and Nancy St. John, entertaining musical act; The Alhambra Four, fair. —RIALTO (F. W. McConnell, mgr. Monday rehearsal 1:30).—Haydon and Hayes, Clark and Foley, Harry Reed, Margaret La Vaun, Trilke Bennett, Lottie Fayette and Victoria Richard; excellent bill. —J. M. BEERS.

FALL RIVER, MASS.

SHEDDY'S (Geo. Hanscombe, mgr.).—Burke's stock company; ill. songs by LaBelle Leonora; moving pictures. —SCENIC (L. M. Boas, mgr.).—Ill. songs by R. Buzzell and moving pictures. —CASINO (Louis Penny, mgr.).—Ill. songs by Mired Newton; moving pictures. —PLEASANT STREET (Jas. Mason, mgr.).—Winnie Clark, songs and dances, fair; Needham and Wood, Irish comedy, very good; Walter Stead, English cooter singer, good; Mason and Doran, eccentric comedy, very good. —NOTES.—All theatres played to capacity business on Labor Day.—Frank Berube, the hand and head balancer, is spending a two weeks vacation with his family in Fall River. —E. F. RAFFERTY.

HAMILTON, CAN.

BENNETT'S (G. Driscoll, mgr. Monday rehearsal 10).—Opening week filled the house. Althea Twins, sister act, acrobatic dancers, came in for applause; Marion and Pearl, comedians, splendidly received; The La Monte Circus, clowns and monkeys, is a trifle slow, but works to a good finish; Jessica Cree, whistler, good; McPhee and Hill, aerial work, work hard and receive their share of applause; Carleton and Terre, comedians, have good line of talk; Virginia Earle and company in one-act comedy, "A Midnight Mistake," well received; James and Elsie Finneys, swimmers, sensational. —SA-

VOY. (J. G. Appleton, mgr. Monday rehearsal 10).—A very well balanced show was presented for the second week. La Valle's dogs open the bill, and received merited applause; Rose Busch, straight singing, pleased; Morgan and Chester, "Here's Your Hat," were well received; Golts Trio, acrobats, novelty, took well; Geo. W. Day, monologist, in a scream; Staley's Nightmare, one-act comedy (new), well received; Italian Trio, straight singing, more than pleased; Hickey and Nelson, acrobatics, are a big laugh. —JACQUES.

HARTFORD, CONN.

PARSONS (H. C. Parsons, mgr.).—Klaw & Brainerd advanced vaudeville. The Juggling Men Banns did fine work with the Indian clubs; Halien and Fuller, playlet, "Her Sunday School Boy," a continuous laugh; Zay Holland has a pleasing voice and does excellent work on the violin; The Diving Belles, a musical skit with appropriate scenery, pleased; Mr. and Mrs. Robt. Fitzsimmons received generous applause; Mrs. Fitzsimmons has a very sweet voice and uses it remarkably well; Chas. Kenna, in "The Street Faker," has plenty of funny talk which pleased; Midgely and Carlisle, in "After School," received their usual share of applause; The Three Ernesto Sisters have striking feats on the tight wire. New animated pictures closed the bill. —POLI'S (Harry Bailey, mgr.).—"Three of a Kind" was the headline act and was a scream. Roland West in a protean sketch did excellent work. Jimmie Lucas made a fine impression with his singing and dancing. Agnes Mahr showed some clever toe dancing; Wilbur Mack and company had a pleasing sketch. Mathews and Ashley pleased in "A Smasher" in Chateaux. —Elton-Falo (Troupe of acrobats did some daring work. —SCENIO (H. C. Young, mgr.).—Week Sept. 2: Geo. Jackson, imitations, clever; Ruth Elliott, pleased as a singing comedienne; Nat Jerome, Hebrew comedian, very funny; Jess Travers, good in ill. songs. —WILLIAM H. RHODES.

HOBOKEN, N. J.

EMPIRE (A. M. Bruggemann, mgr. Monday rehearsal 10).—This house, newly decorated, opened its sixth season Labor Day to two capacity audiences. A fine bill was presented with Julius Steger and company the feature. Searl and Violet Allen and company have a good farce, "The Travelling Man," which made a hit. Others on the bill were The Great Francelias, heavyweight jugglers, good; Torcat, French comedian, very amusing; Hill, Cherry and Hill, excellent bicycle act; Weson, Walters and Weson, good, especially the youngster; Joe Deming, entertainer, pleased; Bobby and May Kemp, fair. —JOHN KAY.

INDEPENDENCE, KAN.

AIRDOME (W. Rex Bell, mgr.).—Aug. 26: The Copeland company with pleasing specialties by Copeland Brothers and Minnie Wordell. —THEATRIUM (W. J. Campbell, mgr.).—Moving pictures and ill. songs. Good business. —NOTE.—The Vaudeville and Lyric opened with moving pictures Aug. 31. —J. P. McBRIDE.

KANSAS CITY, MO.

SHUBERT (Walter Sanford, mgr.).—Second season opened auspiciously Sunday with "advanced vaudeville." The Romany Opera company, big hit; Billy Clifford, monologue, clever; Caron and Farnum, comedy acrobats; Ralph Johnston, bicyclist, hit; Chas. R. Sweet, musical, pleased; Clarke and company, good; Valenz, juggler, clever. —NOTES.—Mr. Sanford, manager of this theatre received a telegram August 28 calling him to the assistant management of the Hippodrome. This was followed by another message telling him to remain in Kansas City. —ORPHEUM (Martin Beck, gen. mgr.).—Eldie Fay, eccentric comedienne, made good

Will Rossiter's CORNER

CHICAGO, SATURDAY, SEPT. 7.

Song SURPRISES of the Season of 1907-8.

"SINCE YOU CALLED ME DEARIE"

That Artistic Ballad "Hit."

"Napanee," "Montana," "I'm the Kid that Built the Pyramid," "Stingy," "Snuggle Up Closer," "Everyone was Meant for Someone." Here's another, "FINING," by the Great and Only Fred Fischer, author of "If the Man in the Moon Were a Coon." "Give Me Shelter, Grub and Spending Change," "You've Got to be American to Feel that Way."

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as headliner; Dunn and Glazier, pleasing; Gus Edwards' School Boys and Girls, hit; Reldy and Currier, vocalists, good; The Arlington Four, comedians, clever; Bartling, girl juggler, made good at this, her first appearance in America; Bowers, Walters and Crocker, comedy acrobats, please. —CENTURY (Jos. R. Donegan, mgr.).—High Jinks company, good business. Next, Champagne Girls. —MAJESTIC (Clint Wilson, mgr.).—The Vanity Fair company is the attraction this week. —ELECTRIC PARK (Sam Benjamin, mgr.).—Signor Gargaliu and his band commenced September 1 a short engagement. —FAIRPLAY.

LAWRENCE, MASS.

COLONIAL (J. Fred Lees, mgr.).—That vaudeville has caught on in good shape in Lawrence was demonstrated Labor Day, September 2, when the Colonial opened its doors to the public for the first performance this season. The theatre has been remodeled and beautifully decorated. S.R.O. for both performances, all seats having been sold in advance. The week's bill: Kelley and Reno, very funny and went big; Dancing Violets, pretty costumes and novelty dances, good; Zenecat, "foot juggler," very clever; Estelle Wordette and company, "A Honeymoon in the Catskills," very funny; Adams and Drew, "The Bonus Chauffeur," well received; Majestic Musical Four, rendered fine music, good comedy and went big; R. A. Rolfe company, "Paradise Alley," twelve people, well staged, costumes and girls pretty, comedians funny and was the hit of the show. —LYCEUM (Wm. H. Gallagher, mgr.).—Nellie Hartford and her French girls, burlesques, introducing a musical first part. Olio: Blanch Lovin, ill. songs, very good; Frank Phillips, musical comedian, well liked; Dan Malunly, English comic singer, big hit; Nellie Hartford and a chorus of ten girls in a laughable farce entitled "The Bonus Doctor," biggest hit on bill. Business excellent. —JOHN J. JOYCE.

MARION, IND.

CRYSTAL (Ammons & Dnobs, props. Rehearsal 10).—Elliott and West, dancers, away above par; Al Derby, bag punching, good; The Seinfelds, "Two Fiddling Rubes," comedy poor, ma-

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ZIMMER Novelty Juggler AND Belle Carmen—Banjoist

The Scranton Republican: "Perhaps an act that will occasion nearly as much favorable comment as the headline feature is that presented by Zimmer and Carmen. Mr. Zimmer is a juggler of marked ability, all of his work depending absolutely upon his quickness, unaided by grotesque comedy or make-up, which so many latter-day jugglers use in an effort to cover their defects as jugglers. Miss Carmen is one of the famous Carmen sisters, who for a number of seasons appeared in one of the best musical acts that vaudeville has ever known. She does some excellent banjo playing in the present act and she and Mr. Zimmer were accorded a great reception at the conclusion of their specialty."

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152 Lake St., CHICAGO

sis excellent: Irene White, ill. songs.—GRAND (Sam Pickering, mgr. Rehearsal 10).—Claude Rant, wire walker, the best seen in Marion; Shannon and Straw, comedy sketch, very entertaining; Henry Roething, magic act, very clever; Ed and May Woodward, comedy, fair; Jake Montrose, formerly of Barlow's Minstrels, ill. songs. Mr. Montrose possesses a fine baritone voice. L. O. WEITZEL.

MEMPHIS, TENN.

WHITE CITY (A. B. Morrison, mgr.).—Van Osten's Band and Frances Polson, singer of ill. songs, are the outside attractions: The Three Poiriers, gymnasts, are the headliners, good; Seymour and Dupre, comedy act, above the average; Chas. Sharp, German monologist, ordinary; The Musical Forests, fair; Orgerita Arnold, vocalist, fair. W. C.

MILFORD, MASS.

LAKE NIPMUC PARK (Dan. J. Sprague, mgr.).—A change from straight vaudeville is on here this week, as "A Warm Match," a farce comedy, is being produced by a good company, headed by Dan Crimmins and Rosa Gore. CHAS. E. LACKEY.

MILWAUKEE, WIS.

Week 1. With the thermometer as high as at any time during the present summer and all amusement and baseball parks open, the four vaudeville and burlesque houses opened their season. Taking all this into consideration and particularly the fact that the Shubert (vaudeville) and the Gaiety (burlesque) are new to the public, each and every house played to a very good sized audience. SHUBERT—Edwin Thanbaner, mgr.).—Klaw & Erlanger's advanced vaudeville, as follows: Adelaide Herrmann, magician, mystifying; Ray L. Royce, character sketch, good; James Harrison, juggler, very

handy; Willy Zimmerman, impersonator, good; Canfield and Carleton, novelty, "The Hoodoo," big hit; Harry L. Stanley, assisted by Sarah L. Coggeswell in "The German Professor," musical and humorous; Mills and Morris, black-faced minstrel girls, good voices and entertaining; Delmore and Lee, acrobats, merited applause.—CRYSTAL (F. B. Winter, mgr.).—One of the most expensive bills ever put onto this stage. Olive Vail, musical act, exceedingly good; Jane Courthorne and company, dramatic novelty, "Lucky Jim," very entertaining; Elson and Fields, German comedians, clever; Ferry, "The Frog Man," contortionist, wonderful; Wm. Laft, vocal, fine voice.—NEW STAR (Frank Trotman, mgr.).—The Rollickers in a two-act musical entitled "B. Duane Goodie & Co." pretty costumes and good musical numbers: Jos. K. Watson and Will H. Cohen do most of the work in comedy and score a big scream.—GAYETY (S. R. Simons, mgr.).—Phil Sheridan's City Sports do the honors as openers of the new house. Two musicals, "The Mikado's Harem" and "A Terrible Mix-Up," are the titles of the pieces and both abound in catchy songs. The olio: Dick Brown, singing monologue, very good; Thompson and Carter, sketch, average; Emilia Bartolita and her musical Bell Ballet, a novelty; Anna Chaudier, imitator, very artistic and appreciated: The Whirlwinds, the Five Salvaggia, dancers, make the hit of the bill, and the Gotham City Quartette, very musical. B. H. BENDER.

MUNCIE, IND.

STAR (Ray Andrews, mgr.).—Addison and Livingston, comedy skit, very fine; Bates and Neville, The Tramp, and the Dutch Girls received applause; Erni and Honegger, dancing and acrobatic, took well; Frank Gray, ill. songs, good; Marlow, Plunkett and Company, travesty, caught the house.—MAJESTY (Le Roy Tudor, mgr.).—Fidler and Snelton, comedy skit, fair; Shannon and Straw, slack wire, good; Elmer Jerome, monologue, good; Bertha Phillips, singer and dancer, received good applause; Ethel Diamond, ill. songs, good. GEO. FIFER.

PITTSBURG, PA.

THE DUQUESNE (M. Stols, mgr.).—The show opened with the Elite Musical Four, good; May Belfort, singing comedienne, beautifully costumed and a hit; Juan Calcedo, wire artist, does a striking act and was well received; Caron and Herbert do their acrobatic work well, but Herbert should put a little more life in his work; Al Shean and company, travesty on "Quo Vadis," well received. Shean is one of the best German comedians that comes to mind; Geo. W. Munroe (Aunt Bridget), always popular, was received with enthusiasm; J. Francis Dooley and girls, a winner; Lee Harrison (New Acts): Kara, juggler, return date, never worked better; the assistant is a very clever acrobat.—GRAND OPERA HOUSE (H. Davis, prop.).—Bill headed by Ricci's Band, which pleased; Elita Proctor Otis with the jolliest demeanor gets away with a monologue in fine fashion; Clarice Vance is most popular here and sings her songs in her own inimitable way; Langes Comedy Four sing very well and kept the audience laughing most of the time; The Camille Trio are clever horizontal bar performers, though they do resort to the "slapstick"; Bruno and Russell sing and dance themselves into popular favor; Rowland and Dugan, comedians, well liked. A little sketch entitled "Handkerchief No. 15" will

be a farce of great humor when it is worked into shape. Frederick Bond is assisted by Fremont Benton; Carrie Lee Storyle. The finale of the piece needs pruning. The Auto Girl is a cleverly dressed and disguised illusion. The girl who does the "machine" handles it perfectly. Julian Eltinger is among the greatest in his line. He has added a "Gibson Girl" number to his act. Earl and Bartlett sing well: Wise and Mellon, negro entertainers, and the cinematograph conclude the bill. F. S. C.

PITTSBURG, PA.

FAMILY (Harry Scott, res. mgr.).—The Five Lubins, singing and dancing, very clever; Clito and Sylvester, comedy acrobats, pleased; Sol. Stone, lightning calculator, very good; Granville and Mack, sketch, good; Belle Stone and her mysterious globe, very good.—DREAMLAND (Fred. Troen, mgr.).—Moving pictures and ill. songs; business good. DAVID HEIMAN.

PORTLAND, ORE.

GRAND (James H. Erickson, mgr.).—Week 26, Myles McCarthy and company, "The Race Tour's Dream," bit of the show; Bradley and Davis, song and dance, clever; Redwood and Harvey, musical artists, good; Daisy Gordon, vocalist, well received; John Walsh, song and dance, good; Morrissey and Rich made good; Joe Thompson, ill. song, scored.—PANTAGES (John A. Johnson, mgr.).—Week 26, H. V. Fitzgerald, the headliner, protean act, scored; Tyson, Feenall and Tyson ran a close second; Theobald, Meegan and company, well received; Agnes Champney, singing soubrette, good; Joseph Yarrick and company, very clever; Jean Wilson, ill. song, well received.—FRITZ'S (Fred Fritz, prop.).—Dan Hart, Norma Draper, Trixieda, Helen Graham, Katherine La Tour, Beulah Lane, Rowe and Maurettus, Virginia Vernon, Wanda, Jones and Raivelle, Lottie Goldman, Mae Vernon, The Hewittes and stock. The entire show is good, up-to-date and was well received.—NOTES.—Ringling Bros.' Circus showed 26 and 27, turning people away at every performance.—Al Fent, stage manager at the Lyric, has resigned his present position to take charge of the stage at the Allen Theatre, San Jose, Cal. W. R. B.

PROVIDENCE, R. I.

KEITH'S (Chas. Lovenberry, res. mgr. Monday rehearsal 9).—Feature is "Mars Covington," a George Ade playlet with Edward Connelly as principal. Foster and Foster made a hit with their musical skit, "The Volunteer Pianist." Welch, Mealy and Montrose, "Play Ball," was a real winner; Mary Ann Brown scored; Taciana, female impersonator, fair; Harry Burgoyne pleased, as did Great Scott, Little Lip and the Four Casting Dancers.—IMPERIAL (Leon Curtin, mgr.).—The Rialto Rounders, headed by Sam Howe.—WESTMINSTER (Harry Parkin, mgr.).—Sam Scribner's show the attraction. S. M. SAMUEL.

ROCHESTER, N. Y.

COOK'S OPERA HOUSE.—Reopened Labor Day with two big audiences. William Hawtrey is the headliner in "Compromised," one of the little plays ever presented in a Rochester theatre. Valadon mystified with magic, some of the tricks being new, others old, but all being done with a deftness and skill. Winsor McCay won applause. Warren and Blanchard appeared in blackface and created many laughs with new jokes

Bendix' Weekly

The best songs of EVERY description will be found in this corner.

"SO LONG, BILL."

(Take care o' yourself.)

Words by WALLACE IRWIN.

Music by ALFRED G. ROBYN.

FIRST VERSE.

Farmer Perkins had a son,
Who got a thirst for knowledge;
So when all the chores were done
The boy went off to college.
Perkins hitched the old white horse,
And drove Bill to the station,
Wept a little at his loss,
And made this exhortation.

CHORUS.

Well, so long, Bill, don't stay long, Bill;
Keep yourself from harm,
Never fret and don't forget
We need you at the farm.
Don't stay long, Bill, work up strong, Bill,
Don't do nothin' wrong;
So long, Bill, take care o' yourself,
And don't stay long.

A SURE FIRE encore winner with an irresistible melody.

THEO. BENDIX, MUSIC PUB.,
1431 Broadway, New York.

"THE HOUSE OF SURPRISES"

and songs. Macarte's monkey circus gave general satisfaction. Ethel McDonough, "The Girl Behind the Drum," provoked a storm of applause. Johnson and Dean, who played their last American engagement at Cook's Opera House, before embarking for Europe, displayed exceptional cleverness and won applause by their handling of songs. The Three LaMaze Brothers rounded out the bill with an excellent acrobatic specialty.

NOTE.—Manager Moore is expected in Rochester this week. He will give more of his time to the local theatre this season. The house, which has been cleaned and renovated throughout, presents a neat appearance and the attendants look spry and span in new uniforms. William B. McCallum is manager.

SAN ANTONIO, TEX.

LYRIC AIRDOME (A. Baker, mgr.).—Flora La Vere, vocalist, well received; Collins and Hawley, singers and dancers, very good; Chealey and Company "In the Third Generation," good. CAL COHEN.

SANDUSKY, O.

CEDAR POINT (George A. Boeckling, mgr.).—Russo's Italian Band remains the feature attraction.—OPERA HOUSE (Col. R. J. Diegle, mgr.).—Allaire and Lind, club juggling and casting act, headline the bill; Marvelous McClure, equilibrist, an exceptionally fine act; Brooks and Kingman, acrobats and hand balancers, very good; The Silent Tait, eccentric, novel act. DOC.

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"HIT OF THE BILL"

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—Amy Leslie

LILLIAN SHAW

Running neck and neck with "The Girl Rangers" in scoring the most remarkable hit known to the stage for the past decade at the opening of the magnificent AUDITORIUM, CHICAGO, under the new Klaw & Erlanger régime.

Amy Leslie in The Daily News says: "Lillian Shaw is immense. She is individual and sharp as tacks. She never loses her artistic equipoise and is definite as Templeton and as saucy as Hilde. She made a comedy success with her own specialty and made a striking hit." The Tribune says: "Miss Lillian Shaw carried off the honors."

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A worthy successor to the famous song, "Would You Care?" Beautiful slides now ready, Five Dollars (\$5.00) per set.

"MY VIRGINIA"

The best march song written in fifty years. Finest slides ever thrown upon a canvas, Five Dollars (\$5.00) per set.

"JUST BECAUSE I LOVED YOU SO"

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The reigning and only real love ballad on the market to-day. This song speaks for itself. Slides that are a work of art; each slide gets a big round of applause. Nothing like them has ever been shown before. A song that will make any singer famous. Slides, Five Dollars (\$5.00) per set.

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Assisted by CAMILLE DE MONVILLE

Audience laughed until they could laugh no more. Receiving encore after encore with the REILLY & WOODS SHOW.

Managers and Agents Invited

A GREAT NOVELTY HIT!!

THE VYNOS

in "A MUSICAL FARM YARD"

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PASTOR'S, WEEK SEPTEMBER 9TH

SCHENECTADY, N. Y.

OHAWK (Jos. Weber, mgr.).—Crowded ses. Smith-Bowman Trio, ragtime entertainment; good: Feltz and Calre. "Just Kids," good; ns and Burns in "Scenes in a Museum," excellent; The Musical Craigs, refined and neat; ie Hall, comedienne, good; "A Night With Poets," par excellence. MARTEL.

ST. LOUIS.

OLUMBIA (L. Sharp, mgr.).—Minnie Seligman and William Bromwell, two St. Louis favorites, are headlined in "A Dakota Widow," vastra and gallery thundered their applause these clever players; this act was the hit of the night. Maggie Cline was obliged to cancel her engagement owing to sickness. Paris Chambers, violinist, is a real musician. He replaced Mag-Cline. Ben Welch offers his well-known Hev and Italian characterization; his act pleased. se Abdallah Brothers, comedy acrobats, excited many laughs with their abundance of local ideas. Mayme Remington and her Russ-Brownies gave an interesting singing and

dancing specialty. Massius A. Connor, coin manipulator and prestidigitateur, gave some new tricks and amused. Lafayette's Dogs, excellent exhibition of dog training. Thakmuri, European violinist, has an act that pleases anyone of wholesome taste.—GARRICK (Dan S. Fishel, mgr.).—Cartmell and Harris opened the bill with dancing and singing. The act, like all the others, proved a hit. The Crane Brothers, "The Mud-town Lockup," followed, with comedy that made everyone laugh. Hardeen was headlined (New Act). The ever welcome Keatons have improved wonderfully since last seen here; their novel acrobatic comic divertimento pleased. The prettiest act on the bill is May Wood and Her Eight Dresden Dolls; four songs are sung, four changes of elaborate costumes are shown, together with a wealth of music and scenic effects. Sydney Grant gave a monologue and sang several songs, really out of the ordinary. The Seven Peerless Mowatts (New Acts); Alice Taylor and Henry Taylor, good. The town talk is of vaudeville and as it seems now there is going to be some real strong opposition.—GAYETY (O. T. Crawford, mgr.).—Lizlie Frelich is the chief attraction

with the Trans-Atlantics this week. Two burlesques and a large olio are shown.—STANDARD (L. Keichenbach, mgr.).—Williams' Ideals are the current attraction. ED. J. CAIN.

SYRACUSE, N. Y.

GRAND OPERA HOUSE (C. H. Plummer, mgr.). Monday rehearsals 10:30.—The opening bill was fair. Dixon, Bowers and Dixon, pleased. McNish and Penfold, fair; Adelaide Dunlap and Richard Garrick, "The Operator," pleased; The Singing Four, well received; Orth and Fern, good; Berzac's Animal Circus, good; James Thornton, good; The Sutcliffe Troupe, good. SAM FREEMAN.

TERRE HAUTE, IND.

GRAND (T. W. Barhydt, mgr.).—Sept. 1, S. Miller Kent in "Raffles."—LYRIC (Jack Hoefler, gen. mgr.; John Hetzel, res. mgr.).—Reopened, after being entirely renovated, Sept. 2 to packed house. Nellie Andrews opera company in "The Bohemian Girl," and these vaudeville features: Mr. and Mrs. Franklin

Colby, black art musical act; Two Franciscos, comedy conjurers, great hit; Wm. T. Mills, comedy impersonations, immense; Brown and Wilmot, fashion plate singers and dancers. —VARIETIES (Jack Hoefler, gen. mgr.; John Hetzel, res. mgr.).—Reopened Sept. 2 to immense crowd. Bill for the week as follows: Giffroy, Haynes and Montgomery, singers, exceedingly clever; Young and Brooks, fine musical act; Mr. John Neff, in his brain-storm dance, funny; Dell and Fonda, club experts, very fine; Ehrndall Brothers, equilibrists, best yet.—AIRDOME.—Has changed from vaudeville to repertoire.—COLISEUM.—Burlesque. Sept. 1 and 2, Broadway Gaiety Girls in Sublette. Drew well.—NICKLEDOM, DREAMLAND and ELECTRIC.—Drawing large crowds. TRIMBLE.

TROY, N. Y.

PROCTOR'S (W. H. Graham, mgr. Monday rehearsal 10).—Volta, the electrical manipulator; Mr. and Mrs. Allison, "Minnie from Minnesota"; Swift and Buckley, blackface artists; Banks and Newton, a clever pair, and Milton's Dogs

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Better, Brighter, More artistic than ever

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make a very good bill.—LYCEUM (R. H. Keller, mgr.).—This is the second week at this house. The Gay Toreadors opened to two packed houses. The attraction won favor from the start. Among the members of the company are Garden and Somers, musical team; Bobby Harris, comedian, and the singing of Olga Orloff were pleasing features. For the last half of the week Yankee Doodle Girls.—EMPIRE (W. F. McLaughlin, mgr.).—Moving pictures and ill. songs to good business.—NOVELTY (W. C. Fleming, mgr.).—Moving pictures; business big.

J. J. M.

WASHINGTON, D. C.

GAYETY (Wm. F. Clarke, mgr.).—The Bachelor Club Burlesquers, a clever burlesque company, opened to S. R. O. Monday matinee. The usual burlesque is given. The leading laugh provokers are Tom Corne, Harry Hastings, Philip Apel, Frank Manning and Dan Evans, who keep the audience in continuous laughter. Both burlesques move lively. Good musical numbers are rendered by Viola Sheldon, assisted by a chorus of pretty girls who are well costumed. The olio consists of Hill and Sylvain, who are featured and who make a decided hit with a novelty cycling act. The Gotham Comedy Four sing several good songs and their voices are well blended; Gertrude, the whistler and imitator, was well liked. The Six Lancashire Lassies in songs and dances were very good; Frank Manning in a little nonsense was given a warm reception; Margaret

Ryan, singer, was liked.—NEW LYCEUM (Eugene Kernan, mgr.).—Whallen and Martell's High School Girls were given a hearty welcome. The show opens with a pleasing burlesque in two acts, "The Medicine Man," which is full of funny situations and is amusing. The comedians are Mull Clark, Will Aswald, Harry Sutton. Several new and catchy musical numbers are rendered during the burlesque by Jeanette Young and Maida Dupree, accompanied by a neat looking chorus. In the olio are Bijou Comedy Four, good; Sutton and Sutton, comedy acrobats, clever; Young Buffalo, crack shot, big hit; The Three Wieras, dancers, well liked; Jeanette Young, popular songs, well received, and Maida Dupree, coon singer, scored. Business good.—LUNA PARK (Chas. J. Goodfellow, mgr.).—The attendance at this park is growing daily and many new and novel features are added to increase the attendance. The main attraction this week is The Greater Washington and the Cade Bands combined in the Musical Shell and on the Hippodrome stage the Cycling Cogswells, who are making a decided hit. Many large excursions are going to the park daily. All the river resorts closed Labor Day with a special program and tournament day and carried large crowds.—CHEVEY CHASE (T. B. Claude, mgr.).—The main attraction is band concerts by the U. S. Marine Band and picture shows and dancing; to large crowds nightly.—GLEN ECHO (L. D. Shaw, mgr.).—Several new concessions have been added to this park in the last week, which is drawing large crowds. The Dive and What Is

It are doing a good business. Chesapeake Beach and Luna Park close September 15.—NOTES.—Geo. W. Rife and Tom Miner, who are directors of the Empire Circuit, made a flying trip to Washington last Friday evening to witness the opening of Miner's Dreamland Burlesquers.—Harry Martell of the Western Burlesque Wheel and owner of the High School Girls company is spending the week in Washington looking over his show, the High School Girls, which is playing the Lyceum this week.—Matt Kennedy, late of "Busy Issey" and who is well known in burlesque, is spending a few days in Washington this week before joining the High School Girls in Baltimore next week.—Mr. E. D. Stair of Stair & Havlin spent several days in Washington this week looking over his houses. He left for Cleveland last Saturday night. BILLY BOWMAN.

WATERBURY, CONN.

JACQUES (Mr. Clancy, mgr.).—The vaudeville season was opened at this house Sept. 2. Although there was a raise in the price for the show, the opening bill did not justify such a proceeding by improved quality. But Mr. Poll has a monopoly of the theatrical business in this city. The headline act was presented by John T. Kelly and company and was enjoyed. Sherry and Ray, with the aid of the spotlight man, made good; Paul Le Croix presented an interesting juggling act; Almont and Dumont, in a musical act; Relf Brothers, a dancing team; Cook and Stephens, a comedy act; The Four Comrades, acrobats. GIRARD.

WINNIPEG, MAN.

DOMINION (Geo. & V. C. Kobold, mgrs. Monday rehearsal 10).—Week 26. A. K. Cadara opens with an exceptional juggling act J. C. Robisch and Mayne Childress in operat skit, well received; Deodato, Italian magician shows a number of new features, makes good Clayton, Jenkins and Jaoper, return visit with burlesque, "Darktown Circus," good; Bobby Gailor, Irish comedian, popular; Golden Rod Quartet drew big applause with a deserving musical turn.—BIJOU (Nash & Burrows, mgrs. Monday rehearsal 10).—Week 27. Big crowds. Nick Conway, the Dublin entertainer, makes hit; J. Zouboulakis, clav modeler and musician, pleases turn; Mankin, contortionist, makes big hit, return visit; Jolly and Wild, comedians, make good; Rawls and Von Kaufman, sketch, cause roars of laughter; The Three Millards well received. The juvenile comes in for big share of applause. S. J. HORTON.

YOUNGSTOWN, O.

IDORA PARK (Robt Cunningham, mgr.).—Chaik Saunders, cartoonist; The Pendleton musical act; Harrington, ventriloquist; Carbro Brothers, dancing act, best of the season, at Seymour's comedy dogs.—AYON PARK (Jo Wess, mgr.).—Ada Wilkes and pickaninnee Brown and Wright, dancers; Edna Earl, solo brette; The Musical Russells, and The Pelett lasso experts.—NOTE.—Idora Park will continue vaudeville until Sept. 14, while Avon will close 8.

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STALEY'S "NIGHTMARE"

A ONE-ACT COMEDY WITH MUSIC, SPECTACULAR AND MECHANICAL NOVELTIES

HAMILTON HERALD, SEPT. 3: "The big hit of the bill, from a laughing standpoint, was a one-act musical comedy entitled Staley's Nightmare, in which Signor Giovanni, a youthful comedian, makes a big hit. Joseph Madden as E. Z. Mark portrays the part of a man who is subject to nightmare, and the youthful member of the company, as his son, makes matters merry all the while. It is a case of a house of mysteries during the time the nightmare scene is on, and the manner in which little Giovanni disappears and reappears causes all the fun. The clocks on the wall disappear at his bidding, and he falls through tables, fireplaces and

saes without leaving an impression. During the act some good songs are introduced by Miss Eva Thatcher, Giovanni and Mr. Madden."

HAMILTON TIMES: "A one-act comedy with music, entitled 'Staley's Nightmare,' has many startling surprises. It is the reality of a man's dream, and the pranks played by a small lad, assisted by special scenery, containing trap doors and sliding panels, is somewhat sensational. The singing, too, is catchy, especially the song of Jos. Madden, 'I'd Hate to See the Sights That Some Men See.'"

Book, lyrics and mechanical effects by Richard F. Staley, author of Staley & Birbeck's "Musical Blacksmiths," Staley's "New Transformation" Company, and a new three-act musical comedy, entitled "Between Twelve and One."

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P. S.—I take pleasure in extending my most heartfelt thanks to the following who assisted me during my recent illness: Abe Jacobs, stage manager, Majestic Theatre, Chicago; Jules Garrison, White Rats of America; McWatters and Tyson, Sidney Drew, Carson and Willard, Sam Watson, Bonnie Gaylord, Cameron and Flanagan, A. E. Meyers, Howard and Bland, Dixon and Anger, Snitz Moore, Harry Harvey, May Howard, Sam Hyams, Hyam Hyams, Maggie Cline, Ethel Robinson, Kroneman Bros., Mazuz and Mazette, Joe Whitehead, Chas. Wayne, Al Carleton, Elton Brown, Mr. Barrows, Chas. Wilshin, Bissett and Scott, I. M. Weingarden, Frank Wiesberg ("Variety"), Roger Imhof, Pete Curley, Abe Reynolds, Leo Kendall, Nat Fields, Dr. Czera, Perry and White, I. H. Herk, Dave Ferguson, Mathieu. Wishing you everlasting success,

Yours gratefully, MARK LEA.

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WAYBURN'S****NIGHTINGALES****BIG HIT
EVERYWHERE**

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CORAM AND "JERRY"

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MA DELL AND CORBLEY

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And Winter's grind start once more.
New York will see us in September
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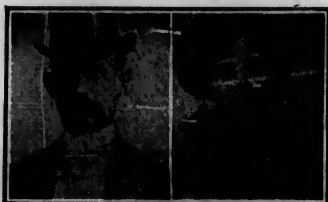
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DREAMING.
DEUTSCHLAND.
HE NEVER EVEN
SAID GOOD BYE.
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JUST A LITTLE
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\$5.00 A SET**

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BIDDY. IRISH CHARACTER SONG.
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SOMEBODY'S WAITING
FOR YOU.
STINGY MOON.
'NEATH THE OLD CHERRY
TREE, SWEET MARIE.
KEEP ON SMILING.
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SO LONG, JOE. TO MY HOUSE. SLIDES
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TEN CENTS

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SULLIVAN-CONSIDINE WILL PLAY ACTS TWICE DAILY

An Agreement Reached With William Morris, Who Will Supply Headline Acts to the S.-C. Circuit.

John W. Considine, the active head of the Sullivan-Considine circuit, left New York for the West on Wednesday, after a stay here of a week or so.

Before leaving, it is understood Mr. Considine called upon William Morris to ascertain if the latter would book a number of high priced acts for his Far Western houses, especially in San Francisco, and the Northwestern country.

Grauman's National in San Francisco will play the big Morris acts to be taken by the Sullivan-Considine circuit to that section, and the Globe in the same city, another S.-C. house, will open in two weeks, the building regulations which closed the theatre temporarily having been complied with. Each of these theatres will play an act two weeks, giving four weeks' consecutive time in California's largest city.

The circuit stands ready to engage headline acts as high as \$750 weekly for its circuit, with transportation paid both ways.

It was rumored that Mr. Morris declined the proposition unless the Sullivan-Considine houses intended for this class of acts should give two performances daily instead of three, which is general now on the circuit's time in the better class for the feature numbers instead of three, which is general now on the circuit's time in the better class of houses and Mr. Considine is understood to have acceded to this demand. The two-a-day policy for big acts will obtain in the S.-C. houses in San Francisco at least, as a part of a continuous show the remaining numbers playing the usual number of times daily.

Sullivan-Considine at present can give 36 weeks. Of these perhaps 24 are considered in the better class, and the majority of the 24 could play the high priced acts.

The Western States Vaudeville Association giving engagements to first class acts is believed to have caused Mr. Considine to delve into the question of playing similar attractions in his own theatres, and the visit to New York was partly due to this determination.

The S.-C. head has believed for some time, despite Mr. Morris' denial, that the agent was interested in the Western States through Louis Pincus, formerly attached to the Morris office. Mr. Pincus is now the Eastern booking agent for the S.-C. opposition.

Listeners report a stormy meeting between Considine and Morris when the former called at the Morris office on Monday or Tuesday of this week.

It is said the ending of the wordy argument came when Mr. Morris informed Mr. Considine if he would change the policy of his houses to the "two-a-day" plan, and

furnish sufficient time for the large acts, the Morris office was prepared to deliver to the S.-C. circuit all acts required.

HIGHEST PRICED OPENING ACT.

Newark, N. J., Sept. 13.

Klaw & Erlanger's Shubert Theatre here probably has the highest priced opening act this week ever appearing in a vaudeville theatre.

It is "The Congress of Spanish Dancers." They were given that position in preference to "Laying off." La Esmeralda is not with the group.

The act was one of the features at the first performance at the New York Theatre. No one will tell the cost of the number. If the management would post the price instead of the name on the placards announcing the turn, it might be changed into a comedy act.

TORONTO OPENS SEPT. 30.

Toronto, Sept. 13.

The Alexandra Theatre, a former Shubert house, transferred to the United States Amusement Co. for Klaw & Erlanger vaudeville, while still in process of erection, will open with "Advanced Vaudeville" on Sept. 30.

The theatre has a seating capacity of about 1,800, and the prices of admission will range up to \$1. Shea's Music Hall will be the opposition.

HIGH PRICED PROTEAN ARTIST.

Bertin, a French "protean" or lightning change artist, now playing in South America, will come to America next Fall if M. S. Leavitt, who has a contract to place him in this country, can secure the time, also salary.

Mr. Leavitt, in proof of Bertin's value, says he is receiving \$1,500 weekly on his present South American trip, lasting four months, and to induce the Frenchman to accept the time an advance of \$10,000 was given him by the managers on the lower part of the hemisphere.

Mr. Leavitt says that \$1,500 in South America, whether paid in Mexican money or gold, is equal to \$2,000 in United States Treasury certificates, so the latter figure is Bertin's American price, with the vaudeville managers still obtaining their usual nights' rest.

WILMER & VINCENT IN NORFOLK.

The Colonial Theatre, Norfolk, Va., is being booked by Wilmer & Vincent for the opening bill, which plays there week of Sept. 30. This house will be added to the present W. & V. circuit, as will a theatre now building in Richmond, in the same State, when completed.

GEORGIA KELLY IN MONOLOGUE.

Georgia Kelly, wife of Dan McAvoy, will enter vaudeville as a monologist in "one."

Miss Kelly will be billed as "Mrs. Dan McAvoy" and M. S. Bentham will act as her agent.

LUBIN BIDS FOR SHUBERT.

S. Lubin, the Philadelphia moving picture manufacturer, has made a proposition to Klaw & Erlanger for the Shubert Theatre, Brooklyn, now playing vaudeville as one of the K. & E. circuit.

Twenty-five thousand dollars is the reported figure set by Mr. Lubin. On Thursday at the K. & E. offices the proffer was admitted, but no answer had been returned at that time.

If the film man secures the house, possession will be taken at once, and a policy of moving picture exhibitions, with a light variety entertainment as an incidental, will be given.

Lubin is now operating a small circuit of this character.

ANOTHER WEEK IN HARTFORD.

Hartford, Conn., Sept. 13.

Klaw & Erlanger's "Advanced Vaudeville" will again occupy Parson's Theatre in this city next week. "The London Models" will head the bill.

LEVI GIVES UP BAND.

Maurice Levi's band is a thing of the past. Mr. Levi has accepted the position of musical director with Florenz Ziegfeld's "Parisian Model" for this season, and will also compose the music for the new version of that manager's "Follies of 1907."

Mr. Levi opened with his band at Atlantic City, playing at Young's Pier during July. He had an engagement of a week at the 23d Street house, and was promised other time by the booking agencies, but the band master did not receive a route or contracts.

Last week he was directed to play at the Grand Opera House, Pittsburg. Attempting to assemble his musicians he found they were scattered, and he could not keep the engagement.

He thereupon notified the booking office that unless continuous time was laid out for him he would be obliged to give up the contemplated vaudeville tour. Failing to have his request acceded to, Mr. Levi released the members of his musical organization and signed with Mr. Ziegfeld.

FEIBER AFTER FATIMA MIRIS.

(Special Cable to VARIETY.)

Paris, Sept. 10.

H. H. Feiber, the United Booking Offices representative, has offered Fatima Miris, the versatile Italian girl, twenty-five weeks in America, with all fares paid.

The last item alone means a considerable outlay, as Miss Miris carries about twenty dressers.

OPPOSITION REDUCES PRICES.

The Academy of Music in Montreal has announced that beginning Monday the prices of admission will be reduced, 75 cents being charged for the best seats. The Academy is playing Klaw & Erlanger vaudeville in opposition to Bennett's in the same city. Clark Brown, the Bennett, New York representative, declares the Academy has not effected the business at the Bennett, which also charges 75 cents for its best seats.

In Hamilton, Can., where both circuits are in close opposition, it is reported that the two theatres are about splitting the business, with no advantage on either side. High priced shows are being given in both houses.

HASHIM HAS ROBINSON'S.

Robinson's Opera House at Cincinnati has been leased by Alex. Hashim, who has secured substantial backing in New York City for any theatrical venture to be made there, and now Mr. Hashim wishes to play vaudeville.

The ex-Philadelphia vaudeville manager has made application to William Morris to furnish him with attractions, and the theatre can be opened for vaudeville any time this arrangement is put through.

This would bring Robinson's into competition with the Columbia, belonging to Anderson & Ziegler. It is not positive, however, that the deal between Hashim and Morris can be consummated, owing to the Max C. Anderson interest in the Columbia, and also the understanding that Geo. Cox, the Cincinnati political "boss," who is a stockholder in the United States Amusement Co., may be interested in the Columbia, which would bring forth an objection to anyone playing the Morris vaudeville in Cincinnati in opposition.

Mr. Hashim is no novice in vaudeville. Some years ago he operated the Grand Opera House in Philadelphia as a circuit of one, in opposition to the Keith-Booking Office. With but one vaudeville theatre on his list, and the "barring" sign against him, Mr. Hashim managed to "clean up" \$50,000 or \$60,000.

He met his Waterloo, however, at Boston and Washington during hot weather with the same style of entertainment. Afterwards Mr. Hashim commanded a semi-circus which visited Cuba, and since then has been silent in the varieties.

AARONS AUTHORIZED REPRESENTATIVE.

London, Sept. 4.

An announcement has been made here by Klaw & Erlanger that Alfred E. Aarons is the sole authorized European agent of the firm with power to sign contracts in their name.

THATCHER AND WINTER SPLIT.

The partnership of Geo. Thatcher and Banks Winter was short-lived. The couple severed business relations shortly after appearing in Thatcher and Ernest's former sketch, Mr. Winter having taken the place of the late Charles M. Ernest.

Mr. Thatcher has gone West to do a single turn for the Western States Vaudeville Association. He will probably play eight or ten weeks in that section of the country.

N. Y. OFFICE FOR LONDON AGENTS.

While E. Warner, of Somers & Warner, the London agents, is in the city, he will locate a New York office for his firm, where foreign and American acts will be interchanged and booked.

The decision of Mr. Warner that a New York branch is necessary to the business of his firm is accepted as a conclusion that some understanding has been arrived at between the agents and Klaw & Erlanger whereby Somers & Warner will act in a representative capacity for "Advanced Vaudeville" on the other side.

The close connection of the booking firm with the Moss-Stoll Circuit in England is also mentioned as a possible link between the two vaudeville circuits.

Mr. Warner sails for London on Tuesday next.

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The influx for foreign acts for American vaudeville theatres, which has commenced, raises a point with the native artist, and eventually it must be fathomed by the manager. Our own artist reasons, with sound logic, that the manager brings to these shores an unknown quantity at a stipulated salary equalling or beyond what an American act, on the vaudeville stage for years, receives after a long term of service.

For this service and name, both well known to the vaudeville public, and a drawing card of some dimensions at least, he receives compensation through a gradual increase, which, in some cases, might be based on a percentage scale for longevity, and would not exceed the present figure.

But with all the hue and cry from the managers about large salaries, overvaluation, and the like, the foreigner is imported at a price often treble the amount he can command at home. But not alone does he receive more money here on a hazard, the foreign act is given all the benefit of press work, billing and whatever means may be taken to attract attention to the fact that he or she is a "foreign act."

The justifiable argument of the American is that had he been given the same attention at the hands of the manager, the chance would have been more secure of placing the domestic act in a position with the public where the returns from the name or offering would be secure, and commensurate with any salary paid.

It is a settled conviction that an act in an American vaudeville theatre can not be "made." Clacques, billing or newspaper advertising, free or otherwise, will not guarantee the success of a foreign act on this side. Americans make their own selections, and the American manager when booking a foreigner about to make his first appearance on this side is gambling. He is not a good gambler, for he is giving odds against himself. Whereas the foreigner should be content to take a chance upon an American success for the possibility of the larger salary that would follow, the manager is paying more than he could possibly expect to earn for a long future period at home.

The present vaudeville competition has caused the rush for foreign numbers. One side greedily picks up this or that act on the presumption if it did not, the other would.

There is no record of any foreign act arriving here, regardless of the reputation left behind, which did not have to make a name for itself on this side. The prospect of a big foreign success in New York is a dismal one. That has been proven. The "hits" can be easily counted for as far back as ten years. This leads again to the American artist's argument. In part it is: "Why does the manager bring over acts to fill in his bill at a price, which, what is known as a standard act here, is only receiving after say fifteen or twenty years upon the variety stage?"

There have been foreign acts which became huge American successes, but did the American managers, who fathered the foreigners' appearance, benefit financially, excepting through his box office? He did not, for the original agreement was made on a gamble, and hence was of short life. With the success came the expiration of the existing contract, and with the reengagement came an increase of salary.

Foreign names have a certain value, after "making good." To "make good" right, the act must go very big. Too many chickens spoil the broth. There are not too many "chickens" among the foreigners, but there are too many foreign acts being imported. One good comedy act in vaudeville is worth 60 per cent., perhaps 100 per cent., of all the foreign "chances." Let the American manager figure how to increase the value to himself of the acts he knows; not take the risk of wasting his time and money on the acts he knows not.

Another matter the manager overlooks is the proper billing of the American acts he has played, and will play again. This works to his advantage as well as the act's. If a vaudeville number receiving say \$300 a week can stand the position of a headliner on a \$2,500 show of nine

numbers, why should not that act receive the position? The headliner is not gauged by the salary. In reality the audience determines the proper act for that position, and if through some one or more meritorious or laugh compelling qualities, an unlooked for American act is jumped into first choice by the vaudeville patrons, why is not that act pushed along by the manager?

The legitimate theatrical man of affairs loses no opportunity to take advantage of the public's expression of opinion or preference for an unknown. But the vaudeville manager has the privilege of often seeing the form of reception given acts playing on his bills. Yet the foreigner, unknown, unheard of and untried by the general public receives the choice salary, the choice position oftentimes and the choice advertising—for what? to justify the manager's or agent's judgment, or to force a foreign act into a position on a vaudeville bill that could be easily occupied by an American act, without a risk and at an even salary with that paid to the foreigner, although the native talent on past record as against the unknown quantity is worth infinitely more.

Millie Linden, the English artiste, will appear here on Sept. 23 at the Colonial.

Mlle. Murger, from the Folies Marigny, Paris, opens at the New York Monday.

M. A. Shea is preparing for production a "girl act" in "one" employing seven persons.

Jules Larvett, the juggler, has entered the office of Maurice Boom in the capacity of "outside man."

May Yohe opens at Butte, Mont., tomorrow (Sunday), commencing a tour of 20 weeks on the Sullivan-Considine time.

The Four Colby Family open Sept. 16 at Reading, Pa., and playing Eastern time until February, thereafter starting on the Orpheum circuit.

The Sidonias have closed with the "Parisian Belles" and are again seeking vaudeville dates. They will play the Maurice Boom Pennsylvania time.

Daisy Harcourt will play to-morrow (Sunday) at Hammerstein's, taking the place of Ethel Levey, who leaves to open at the Majestic, Chicago, on Monday.

J. C. Nugent arrived in town this week after an absence of a year. Mr. Nugent appears to-morrow (Sunday) night at the Gotham (New York) in his sketch "The Rounder."

Last week at the Orpheum, Brooklyn, is reported as holding one of the records for the house, and being the biggest opening week at the box office the Brooklyn theatre has had.

John Considine, of Sullivan & Considine, who has been several weeks in the city, left for Seattle Wednesday. He will go directly to the far Western city, stopping nowhere on the way.

Gus Elen and Charles Romaine (husband of Claire Romaine) have made ap-

plication for membership to the White Rats. Mr. Romaine is an English artist, but has not played for some time.

Marie Lloyd has secured passage on the "Cedric," which sails from London Sept. 26 and arrives in New York Oct. 4. On the same ship will arrive Alec. Hurley, the English comedian and Miss Lloyd's husband.

W. Elms, formerly advance agent for Thomas E. Shea, has taken the post of resident manager of Bennett's London (Canada) theatre, replacing Mr. Aloz, who goes to take charge of the new Bennett establishment in Quebec.

A cable received at the New York branch of the Marinelli office this week reported the successful opening Sept. 2 of the Folies Bergere in Paris. Lavine and Leonard and the Three Bounding Gordons were the American acts on the opening bill.

After a tour of thirty-five weeks over the Keith-Proctor, Orpheum and Kohl & Castle circuits, the Sutcliffe Troupe of acrobats will leave for home Sept. 25 to play the Moss-Stoll and other English tours, returning to this country in November next year.

A young son of Joseph Hardman, the singer and monologist, was seriously injured recently by being run over in the street near his home. The father has instituted a heavy damage suit, through M. Strassman, his attorney, against the express company which owned the wagon.

Charles King, of the Two Kings, now playing in vaudeville, and Edice Pearson, of George Sidney's "Mazuma Man" company, are engaged to be married. The wedding will take place next May, and thereafter the couple will play vaudeville as a team, according to their present plans.

Winston's Lions, booked for the Klaw & Erlanger vaudeville circuit, have received contracts to play the Rickards' theatres in Australia following their American time. The Marinelli office in New York placed the act. This is said to be one of the first acts that Rickards' has accepted from an agent without having himself first witnessed the performance.

Edwin Forsberg, a well-known stock actor, has arranged with Emmett Corrigan for the leasing on a royalty basis of his act "The Card Party," and will present it in vaudeville, beginning Sept. 23, at the Gotham, Brooklyn. Mr. Forsberg will be seen in the role created by Corrigan and the other characters will be played by Harry Gibbs, Helen Coitney and Loie Arnold.

Arthur Wilton, of the Wilton Brothers, slipped during the performance at the Franklin Square, Worcester, Monday afternoon. He struck on his head and was rendered unconscious. The curtain was rung down and the show went on after a short delay. Mr. Wilton regained consciousness under the care of a physician and was sufficiently recovered in the evening to work again.

EMPIRE OPENS TEMPORARY HOUSE.

The Auditorium, Newark, N. J., began this week as an optional stand in the Western Burlesque Wheel, opening Monday with the "Avenue Girls." The use of this place, which is little more than a hall up a flight of stairs, is merely temporary pending the completion of the Empire Company's new theatre in the New Jersey town.

Shows are not required to play the Auditorium. They may lay off that week if they so elect. "Sam Devere's" Co. is due for the stand next week, but the hall was rented for a fair for that time long before the Empire people secured it, and the show will be idle.

The regular house is promised by the contractors to be ready for occupancy by the middle or end of November.

SCRANTON READY SEPT. 23.

The contractors who are building the Scranton house of the Columbia Amusement Company have promised that they will be able to turn the completed building over in time to open a week from Monday.

Bob Manchester's "Gay Masqueraders" may open the place. There is some doubt, however, whether the interior will be in such shape as to permit an opening, and the initial performance may be delayed until the following Monday.

ARTISTS IN WRECK.

Cleveland, O., Sept. 13.

Viola Gillette and George McFarlane appeared this week at Keith's in their street clothes, having lost their baggage in a train wreck between Ottawa and Toronto. There were a number of other variety artists on the train, and all had a narrow escape. A spreading rail dented the locomotive. One of the baggage cars was demolished and the passenger coaches were damaged.

Ziska and King, Nagel and Adams, Florence Saunders, Bellong Brothers, Walter Perkins and company and Patsy Doyle were also on the wrecked train.

ADVERTISING BY STREET PARADE.

Washington, Sept. 13.

A street parade is part of the daily routine of the "Merry Maidens," playing at the New Lyceum this week. Chorus girls and principals meet at the theatre every morning and at 10:30 embark in tally-hos, which make a trip through the principal streets. To attract attention each member of the company is equipped with a big fish horn. Staid and official Washington is not accustomed to this sort of advertising, and the police have several times held up the cavalcade, causing the manager to show his permit.

Campbell & Drew's "Colonial Belles" show recently announced that it would make a daily parade a feature of its tour.

JOE MURPHY OPENS SOON.

Joseph Murphy, widely known as "the richest actor in America," has been booked through the United Offices to open at Worcester, Mass., Oct. 7, with a condensed version of his old time play, "Kerry Gow." The sketch will be given under the title of "O'Hara."

"The London Fire Brigade" has been booked for 45 weeks by Klaw & Erlanger.

TOO MUCH RAILWAY FARE.

Louisville, Ky., Sept. 13.

H. S. Woodhull, who was here last week with his "Lid Lifters" company, intimated in a newspaper interview that many of the Columbia Amusement company shows may cut out some of its Southern stands rather than pay the greatly increased cost of railroad transportation.

The party rate on the railroads was abolished by law last Spring in the South and the flat rate of two cents a mile established. This has entailed a considerable item of additional cost to all traveling theatrical organizations. The Eastern Wheel houses in New Orleans and Birmingham are the ones that Mr. Woodhull thinks may be eliminated.

"Our route," said Mr. Woodhull, "is so arranged that we jump from Cincinnati to Birmingham, Ala., thence to New Orleans and again to Kansas City. All these are extraordinarily long jumps. Heavy as these expenses have been, they will be increased this year by 40 per cent."

"No theatrical enterprise can stand such a burden, and I think you will find a number of companies will cut out the South altogether. Last year the same conditions faced the burlesque managers in the West, and the result was that the Far Western houses were lopped off."

HYNICKA DOESN'T WANT FEDERAL OFFICE.

Cincinnati, Sept. 13.

News from Washington to the effect that Hon. R. K. Hynicka, president of the Standard Theatre, would be Collector of Internal Revenue, caused great surprise here, but Mr. Hynicka immediately announced that he would not accept the office if tendered.

EASTERN OPENS ANOTHER HOUSE.

Columbus, Sept. 13.

The new Gayety Theatre on the Eastern Burlesque Wheel, erected and managed by the Columbia Amusement Company of New York City, opened its doors to the public for the first time on Monday last. "The Runaway Girls" is the opening attraction.

The Gayety is a handsome theatre, and the first entirely devoted to burlesque Columbus has had. Attendance has been large, the show pleased, and there seems little question but that the Gayety has entered upon a prosperous career.

DELAYED BY ACCIDENT.

Des Moines, Ia., Sept. 13.

Although Watson's Burlesquers were delayed last Sunday afternoon through a railway accident in opening the matinee on time, they came in the city with a rush, and gave an afternoon show which caused a local paper to remark that "The Watson company is by far the most perfectly organized troupe of burlesquers that has ever visited Des Moines."

The accident the company was in was not serious, and no one was injured.

The Big City Quartet disbanded at Cincinnati, two of the members leaving. Fred Rover, second tenor, formerly with the Rialto Comedy Four, and George Ross, basso, have replaced them in the act. They cancelled four weeks' time, and open in New York during October.

DREW DENIES INFRINGEMENT CHARGES.

Gus Hill, through his attorneys, House, Grossman & Vorhaus, is preparing a damage suit against the Empire Circuit Company (Western Burlesque Wheel), charging that that concern is playing in the houses of its circuit an act which infringes upon his exclusive rights in the Karno production of "A Night in an English Music Hall."

Mr. Hill, after some litigation, purchased from Fred Karno the exclusive right to use the "Music Hall" piece in this country with the proviso that he could not show it in a vaudeville house.

In the suit which preceded Hill's actual purchase of the act, the courts laid down the legal principal that it was Hill's duty to protect himself against piracy rather than Karno's. One of his employees saw the "Tiger Lilies," Will N. Drew's burlesque show, in Chicago, and immediately reported to the New York office that "A Night in an English Music Hall" was being shown almost exactly as it was in Hill's "Around the Clock" last year.

It was upon this report that the suit was instituted against the Empire Company. A separate case, it is said, will be entered against Drew.

The manager of the Drew show, which is playing Chicago this week, was served on Tuesday in that city with a temporary injunction restraining the show from the further presentation of the alleged "copy" act. Drew promptly filed a bond of \$500, and will be permitted to use the act pending the argument of the case in court.

Drew's next move was an effort to have the matter transferred to the United States Court which handed down the original decision in the case of Karno vs. Hill last spring. Drew is in New York, but in communication with the Empire Circuit's attorneys in Chicago.

"There is no ground for Hill's suit," said he. "I am using only the idea of a stage upon a stage, which is not Karno's or Hill's property, but an old scheme which has been used time and again in this country. I have no intention of taking the act out of my show and will fight Hill's efforts to have me do so through the United States court."

"There is not an item of business in my act that has a counterpart in Karno's. I have no 'drunk' boy, quartet or any of the other things used in the English sketch. Many of the turns in my piece work 'straight' and the comedy acts are entirely different from Karno's." One of the Weber & Rush burlesque shows is said also to have an act resembling the Karno property and Hill may proceed against that firm if the reports reaching New York prove true.

NO "LAY-OFF" THROUGH DULUTH.

Duluth, Minn., Sept. 13.

W. N. Longstreet, manager of the Metropolitan Opera House, wishes to deny the rumor that the Western Burlesque Wheel shows will have to "lay off" Duluth week on account of the demolishing of the Metropolitan.

Work of tearing the theatre down will not start until the end of this season. Mr. Longstreet says that the new Metropolitan will be ready for next Fall, and one of the finest burlesque houses in the country.

EX-CONVICT CALLS ON CURTIN.

James H. Curtin, manager of the London Theatre, owner of the "Broadway Gaiety Girls," and a prominent figure in the affairs of the Western Burlesque Wheel, was seated behind his roll-top desk in the private office of his theatre the other day, when a stranger entered the room, saluting Mr. Curtin with "Hello, Jim."

The manager looked the stranger over, failing to recognize him. "Don't you know me, Jim?" said the man. "Aren't you Jim Curtin, and weren't you sheriff of Harris County, Texas, 25 years ago?"

Mr. Curtin took another look, and in a steely voice, said "Yes, I know you. Don't start anything here, for I've got you covered."

"It's all right, Jim. I've brought a present for you," replied the stranger, reaching for his hip pocket. "You pull a gun, and you're a dead man," said Curtin as the stranger removed a filled stocking from his pocket. "It's a gun, all right, Jim, but it's not loaded, and it's for you," was the answer.

"Bring it over here," commanded Mr. Curtin, "and lay it on this desk, but don't you take anything out of that stocking on the way."

"You've got me wrong, Jim," said the man as he did as Mr. Curtin bade. When laying the stocking on the desk, he noticed that Mr. Curtin held a short bulldog revolver in his right hand, which had been pointed directly at him during the conversation. The bullet would have pierced the one-eighth inch of wood without deflection.

"Taking no chances, eh, Jim?" asked the man, "but I've no grudge against you. I brought you this gun as a remembrance. It's almost 25 years since you took me to jail, Sheriff, and you were the only man who ever treated me 'white' down in Texas. The last thing I said to you was that I was going to look you up when I got out, and here I am. This gun is for you, and to-morrow I take the ship for a trip around the world. I have spent 22 years in prison, Jim, and now I'm going to have a good time."

In proof of his statement the stranger displayed a bundle of traveler's checks negotiable anywhere.

The unusual happening was talked about around the theatre, and when Mr. Curtin was asked about the man, he replied:

"When I was Sheriff of Harris County (Houston), Texas, about 25 years ago, one of my last official duties was to take this man to prison. He had had a bad record, killing about six or seven men in his time, but was convicted for the theft of \$90,000 from an express company. He was caught, tried and sentenced, but the money was not discovered or located. On the way to jail he said, 'Jim, when I get out I am going to have a hell of a time. The money is planted, and if I die, it will remain there, but if I live, you will see me.'"

"Well," continued Mr. Curtin, "he has kept his word, and from the express orders he found the money. He told me that while in prison when anyone called he would ask 'How's Houston getting on? Are they building much there?' and he said the growing fear that in the enlargement of the city his treasure nest would be unearthed nearly cost his life while in restraint through worry."

BOTH SIDES SATISFIED WITH VAUDEVILLE PATRONAGE

The Opposing Forces in Vaudeville Claim Business is Excellent, Despite Opposition.

In the second week of the season the vaudeville factions are seemingly content with the conditions.

At the general offices of Klaw & Erlanger, it was said this week, that with a trio of exceptions, the "Advanced Vaudeville" circuit was enjoying good patronage, up to expectations, and in a few instances even beyond.

The exceptions to the general run of satisfactory business were named as the Duquesne in Pittsburg, Shubert in Newark and Shubert in Brooklyn. From the information given, it was taken that the Shubert, Brooklyn, was considered a poor vaudeville proposition, while the other two were expected to be built up.

In the West and Southwest, it was said by the Klaw & Erlanger people, the patronage was most encouraging, particularly in Kansas City, St. Louis and Louisville. In the two last-named cities, it was stated, business ran to capacity, and the Teck, Buffalo, was another house where the large attendance so early in the season was a welcome surprise.

"Three bad out of seventeen is a mighty good average," was the expression used to sum up the Klaw & Erlanger vaudeville situation to date.

At the United Booking Offices it was said that reports from all over the circuits indicated an increased business as compared with the same period last season. In Boston, Philadelphia, Pittsburg, Buffalo and the Poli cities (New England), capacity attendance was prevailing, with no unfavorable statements from any house booked by the United.

An official of the United said: "It seems that where there is opposition our business is the largest, and this bears out my contention which has always been that competition gives a stimulus to vaudeville, through the extraordinary advertising, etc., which makes its effect felt at the box office. As far as I am concerned, I hope it will continue."

A manager booking through the United, who has one theatre now opposed by the other side remarked this week that he did not feel the opposition in the least, and felt that vaudeville played against him in the Klaw & Erlanger house would not be so detrimental as though a popular legitimate attraction occupied the theatre for a week, which might draw some of his business away.

Both offices held an air of confidence, and as far as the internal workings of either were on view, neither was excited nor worried over the fight.

Contrary to the general impression, it seems to be accepted that the Percy G. Williams' Orpheum and Klaw & Erlanger's Grand Opera House, both in Brooklyn, are not competitors for trade. Both are drawing their individual patronage, and the indications of the sufferer from the vaudeville serimmage, in Brooklyn seems to point towards Keeney's Fulton Street Theatre, the opening of which is set for September 30.

With the large bills further down Fulton street, a short car ride only from the Keeney house, it is thought Mr. Keeney will feel the additional vaudeville interest the most in a financial way, both as to patronage and the cost of his shows, if he at all keeps abreast of his contemporaries.

ATTACHED ARTISTS' SALARY.

When the Four Bards finished their performance at the Shubert theatre, Newark, last Saturday night, they discovered that an attachment had been levied upon their salary under a judgment obtained against the act by Charles Bornhaupt, now the Marinelli New York representative.

The Bards were booked for abroad by Mr. Bornhaupt, when he conducted his own agency, but did not keep the engagement. Mr. Bornhaupt sued for his commissions, and recovered judgment by default.

The attachment inconvenienced the act for the moment, no preliminary notification of such a step having been given.

HOPKINS' CONTINUOUS.

Louisville, Ky., Sept. 13.

Commencing with the matinee on Sunday, Sept. 15, when Hopkins' theatre reopens for the season, the policy of the house will be continuous, the show running from 1:30 to 10:30, with admission placed at ten, twenty and thirty cents.

Hopkins' is booked by the Western Vaudeville Association, of Chicago, and the United Booking Offices, in New York City. It will oppose the Mary Anderson, now playing Klaw & Erlanger's "Advanced Vaudeville."

REMICK'S NEW ADVERTISING SCHEME.

Through a departure in sheet music advertising inaugurated by "Mose" Gumble of the New York office of Jerome H. Remick & Co., the music publishers, the firm's music will be prominently placed in a number of "Penny Theatres" all over the country.

Mr. Gumble has secured the prominent space inside and outside of a dozen or so such places in Boston, and there are more than that number of stores in New York now having the best patronized phonographs playing the Remick melodies, besides having a large placard over the entrance of each, giving the title of the song Mr. Gumble wishes displayed.

Remick & Co. announce that August was the biggest month for sales in the history of the firm.

The Remick firm is also looking for new fields in the departmental merchandise line. Large drug stores are now having the Remick music placed on sale. Hall & Lyons, druggists, of Providence, R. I., already carry a sheet music display, and Remick & Co. will make a similar connection in the large cities of the country.

36 WEEKS CANCELLED FOR "COPY" ACT.

Last week the Ward Brothers put on a new act at the Alhambra under the title of "There's No Place Like Home." Following the first performance there was a great deal of comment among the profession, the opinion being widely expressed that the Ward Brothers had "lifted" pretty much all of Eddie Leonard's "In the Land of Cotton," a similar act.

There had been some changes in scenic setting, but much of Leonard's music and nearly all his dances were in use by the Wards.

The brothers later made a statement to a VARIETY representative, supported by William L. Lykens, their agent, who formerly acted in the same capacity for Leonard, claiming that the Leonard act was their property, the production having been financed by them originally.

The Wards this week cancelled 36 weeks of vaudeville time with their new offering, but deny that the similarity of their act and Leonard's had anything to do with this action. An engagement in a production was given as the reason.

Mr. Leonard now comes forward with the statement that the Ward Brothers deliberately stole his property. The black-face comedian declares that his own money and money advanced by John Considine, of the Metropole Hotel went into the production, and the Wards have no proprietary right at all in the piece. The scenery is now tied up on a claim made against it by the builder, but Leonard declared this week that he was paying this obligation off, and as soon as the property was clear he would seek further vaudeville bookings with it.

Mr. Leonard's attorney this week telegraphed to Mr. Lykens, warning him that the Ward Brothers were using his client's property illegally, and court proceedings would be instituted if they continued to do so.

ROTH'S MYSTERIOUS ERRAND.

Herman L. Roth, the New York lawyer, sailed Thursday for London per steamship "Bremen." His mission to the English capital is fraught with mystery, but he states that he carries with him authority from an American manager to close negotiations, already under way, for the acquisition of a London vaudeville theatre.

"I am not at liberty to divulge the name of my principal at this time," said Mr. Roth, "but you are at liberty to do all the guessing you like."

Mr. Roth likewise declared that he would argue an important legal case in the English courts, involving a point of deep interest to the vaudeville profession and the international relations which have recently sprung into so important a place in the consideration of artists and managers.

While abroad the attorney will visit Paris and Berlin on business and will seek to buy the American rights to the music written by Conti, for the grand opera productions in Vienna and Buda-Pesth. If he is successful in this, Mr. Roth will try to find an American market for the foreign composer's works in this country.

Hugo Morris is booking concerts for eight local theatres offering Sunday shows obtained through the Morris office.

FEIBER'S MISSION ABROAD.

London, Sept. 4.

H. H. Feiber, the representative of the United Booking Offices, announced through the London "Music Hall" that his present visit was one of great importance, and he begged to be excused from unnecessary intrusion. It now appears Mr. Feiber's mission here is one of cancellation, as there are thirteen turns he wants to sponge off the booking slate of the United Offices. Klaw & Erlanger are so whooping things up that turns not so big as Jumbo are getting a "shoo fly" shove, acts involved scaling from \$100 to \$150 weekly.

A case to-day under sharp Federation scrutiny is that of Odeyne Sparks, engaged to open Oct. 7 at a Keith house for four weeks. She is considered a good turn here, and was booked through Hyman's agency, Mr. Feiber never having seen the act, his tactics toward Miss Sparks are construed by sound legal authority as intimidating. He told her they were hunting for big game; that if she insisted on going she might be compelled to open the show, and that she would not be a success. Feiber also threw other dark hints, making observations about the "combine's" powers and money, and its ability to play even with recalcitrants.

The Variety Federation, I. A. L. and White Rats will all give this matter due consideration, and if Miss Sparks concludes to face the music she will have ample artistic support, while we trust the vast variety reading public will also understand the situation.

Dandy George is also on the list, but of what he will do you will be apprised later on. He has a good act, and one that goes strong with women and children.

(In the last issue of VARIETY, which carried a brief cable touching upon the above, Percy G. Williams stated that the only explanation he could think of as cause for the reported action of Mr. Feiber's was the case of Miss Sparks, who was booked over here for four weeks, as stated above, but had demanded more time, which could not be given.)

CLAIRE ROMAINE.

Claire Romaine, "London's Pet Boy" as the singer is termed on the other side, occupies the ovals on the front page this week in some of her different characters.

Miss Romaine appeared in American vaudeville for the first time this week, playing at the New York Theatre, where she scored an immediate and decided success.

In London and throughout England, Miss Romaine's name is a household word among amusement patrons. She has made her impersonations of the English youth famous.

Although English by birth, Miss Romaine has an American connection, being a step-sister to Dorothy Russell, Lillian Russell's daughter, the American prima donna's first husband, Ted Solomon, having been Miss Romaine's father also.

The Englishwoman is booked over here for an engagement on the Klaw & Erlanger vaudeville circuit.

Mariette and Hasse, German "whirlwind" dancers, are coming over under the management of M. B. Leavitt.

PLANNING TO FORBID SUNDAY SHOWS

Bill Being Drawn for the Consideration of the Next Legislature Preventing Theatres in N. Y. State From Opening on Sundays.

When the next New York State Legislature opens the theatre owners of the State will find themselves confronted with a new problem in the long fought battle against Sunday night vaudeville concerts.

There is being drawn up a new bill which will be offered to the lawmakers for passage under which it will be forbidden to open any theatre on the Sabbath for amusement purposes. This goes a step further than the bill killed by the adjournment of the last Legislature in which violation of the present statute governing Sunday performances was punishable by revocation of license.

The church people are currently reported to be behind the new movement, but those adversely affected have a suspicion that artists may be inciting the movement.

The actor, they argue, is against the seventh day performance. He believes that he is paid for a week of six days and the two extra performances are a gratuitous contribution to the manager's coffers. With this in mind, they believe that Sunday work if played should carry with it an extra compensation not included in the weekly salary.

There is no definite information to trace the new legislative move to the artists' door, but the managers declare their conviction that they are responsible for it and have enlisted the church element, ever ready and anxious to go to the front in a crusade of this sort and always a powerful body in securing action from the capital.

The advocacy of the church people also gives the movement the color of disinterestedness, while the participation of the artists would rob it of public interest as a religious movement.

The success of the new fight is highly problematical. Powerful influences were behind the measure which failed last Spring and it had strong backing of the clergy and church-going public, but still stronger influences worked against it. Just before adjournment a frenzied effort was made to get the bill up for final reading and railroad it through, but it rested nevertheless in the darkness of an official pigeon hole.

These same influences will work against any new attempt to curtail the income of managers, and in the same measure that the bill is more rigorous will the efforts to defeat it be more energetic.

MORRIS-FISCHER MATTER SIMMERING.

The proposed law suit of Clifford C. Fischer against William Morris for an accounting of commissions alleged by Mr. Fischer to be due him under a contract entered into between himself and Mr. Morris is simmering away, with no court record yet made of the action.

Mr. Morris says that in the contract Fischer refers to there is a clause which has been construed by Fischer as decidedly favorable to himself, but that it reads

only for Mr. Fischer to be entitled to the commission upon acts which he may directly book.

Fischer for himself says the clause is there, and speaks for itself, adding only one construction can be placed upon it, and further says his action could lie in form of a damage suit upon proof being submitted that acts which he could have booked for Mr. Morris or others were obtained through other agents, thereby keeping a certain amount of commission from his coffers, which, under the contract, should belong to him.

COURT CHANGES MANAGEMENT.

Mahanoy City, Pa., Sept. 13.

Deputy Sheriff B. J. Smith took possession of the Family Theatre here this week and turned it over to the original owners, Knoblauch & Hersker, who operate a chain of vaudeville theatres in this State. The house has been controlled by the Mozart or Penn Theatre circuit, but a report was abroad that this concern intended to sub-lease it to others.

This did not please the Hersker people, and upon the claim that the Penn company had violated the terms of its agreement, they again took possession under a court order.

The intention of Mozart to turn the house over to others became known late last week, when he appointed a successor to E. F. McAtee, the present manager. The house will be run by the Knoblauch-Hersker people with bookings through Maurice Boom in New York. Mr. McAtee will remain resident manager.

PAUL GOUDRON IN CHICAGO.

Chicago, Sept. 13.

Paul Goudron, now at the general offices of the Sullivan-Considine circuit at Seattle, will be located in the Chicago office along with Fred Lincoln, after Chris. O. Brown leaves for New York in about three weeks to assume charge of the general bookings to be made for the circuit at the New York branch.

The rumor of a partnership between Mr. Brown and Freeman Bernstein, the present S.-C. New York representative, upon Brown's arrival there, is not verified here. The report came from New York. Mr. Brown knows nothing of it.

CLEVELAND ORGANIZING CIRCUIT.

W. S. Cleveland, the head of the Prudential Vaudeville Exchange, is organizing a circuit of vaudeville houses in conjunction with skating rinks, which will give a variety entertainment as an additional attraction.

The vaudeville idea while the wheels roll around has been formulated during the past summer by tests here and there. Mr. Cleveland says he has about twenty weeks of time to offer over his new chain,

SULLIVAN-CONSIDINE REACHING OUT.

San Francisco, Sept. 13.

Archie Levy will leave for Arizona shortly to complete arrangements for the extension of the S.-C. Circuit into that territory. Phoenix, Bisbee and Tucson are the towns in view.

The Sixteenth Street Theatre here will open the last week in November with acts bearing the S. & C. brand.

MISSION OUT OF VAUDEVILLE.

San Francisco, Sept. 13.

On Sept. 16 the Mission will once again change its policy from vaudeville to musical comedy, with Chas. L. Young as the producer. It was lately announced that this house would play the Princess' importations, but with the Wigwam in the next block receiving those features, it was figured an impossibility.

The withdrawal of the Mission cuts down the Western States time one week.

STOCK IN S. C. HOUSE.

San Francisco, Sept. 13.

James Post opened at the Empire at the head of a stock company which includes a chorus, Sept. 9, producing the same class of one-act farces as on his previous engagement.

It is rumored with all the ear marks of truth that at the close of this run Post will fill a contract to produce for the Sullivan-Considine combination at its Acme Theatre, Sacramento, at a weekly inducement said to be dangerously near the thousand dollar mark, the producer furnishing the company.

The engagement is listed to begin some time in November, but it is doubtful if the full strength of the Sullivan-Considine shows can be played in addition to this heavy priced stock. A split combination between Stockton and Sacramento will probably be the result.

SUN AGENCY INCORPORATED.

Springfield, O., Sept. 13.

Articles of incorporation have been filed for the Gus Sun Booking Exchange Co. of Springfield, O. The first meeting of the board of directors has been held and the following officers elected: Gus Sun, president and general manager; Ray H. Leason, secretary and treasurer.

The capital stock is about \$25,000 and the controlling interest held by Mr. Sun.

It is understood the Western Vaudeville Managers' Association of Chicago has purchased an interest in the business. The Sun circuit now consists of 87 first-class "Family" vaudeville theatres in Ohio and the adjoining States.

"5c. THEATRES" PRESS AGENT.

Detroit, Sept. 13.

The new Theatre Royal, in this city, and the Victory, Toledo, both "5c. theatres," have a regular press agent in the person of Sydney Wire. Both use display space in the daily newspapers also, and are said to be the only houses of their class in the United States having this distinction.

They are on a circuit of 27 like amusement places operated by The Casino Co. in the middle West.

Chelli's Dogs, booked with the Orpheum road show, arrived Tuesday from London.

MR. MUDGE KEPT BUSY.

The artists playing at the Amboy Theatre, Perth Amboy, N. J., last week received a scare on Saturday when, after receiving checks from the house manager in payment for their salaries, they were informed by the trades people of the town that it was very likely the checks would be returned unpaid, that having been the experience of some of the town folk.

The matter was reported to R. C. Mudge, president of the White Rats, and after investigation Mr. Mudge found that the difficulty was caused by an ambitious resident manager who thought more of settling local accounts than he did of retaining sufficient money from the box office receipts to pay the acts.

The manager, Morris Rose, paid all bills presented from the receipts, and without calling upon the owners of the theatre, Sachs & Vogel, reputed to be responsible business men of New York, for more cash, gave out checks in the expectation they would be taken care of by his employers.

Messrs. Sachs & Vogel assured Mr. Mudge of their financial responsibility and induced Mr. Mudge to act as mediator in any disputes which may arise on their circuit, it being the firm's intention to add other New Jersey towns to their list, increasing the chain to four or five houses. Mr. Mudge accepted the position, having agreed with the Western States Vaudeville Association also to act in a like capacity, besides one or two other amusement companies which give variety shows.

Another case settled by Mr. Mudge is that of Mason and Bart, the foreign acrobats, who declined to allow the management of Dominion Park, Montreal, to deduct \$50 from their salary. After some correspondence with the park a check for the full amount was forwarded to Mr. Mudge and transmitted to the act.

Cliffe Berzac, the animals' act manager, also received \$100 this week from "Luna" Park, Scranton, through the arbitration methods adopted by President Mudge. Mr. Berzac claimed the amount for extra performances, and while the subject was being discussed the park changed hands, the new managers disclaiming any liability for indebtedness incurred under the former regime.

This phase of the question was debated by Mr. Mudge through the mails, with the result that the new managers of "Luna" advised Mr. Mudge that his decision in the matter would be accepted as final. The White Rats' president decided Mr. Berzac was entitled to the full amount.

AN AUTOMOBILE PLAYLET.

Towards the latter part of September or early in October there will be produced at Poli's Theatre, Scranton, a new scenic, musical comedy drama, entitled "A Racing Romance," written by Arthur Nelson, the author and star of "The Governor's Pardon."

The act is described as an "electro-scenic-gasoline-tabloid-comedy, with musical embellishments." It is claimed for the piece that it will be the most lavishly mounted of any act in vaudeville, the total cost represented being \$60,000.

Of this amount the greater portion will consist of the value of three Maxwell racing automobiles, two holding world records, and the cars will be utilized for a sensational finish.

Five scenes are necessary for the story told in "A Racing Romance."

ARTISTS' FORUM

Confine your letters to 150 words and write on one side of paper only. Anonymous communications will not be printed. Name of writer must be signed and will be held in strict confidence, if desired.

Bluffton, Ind., Sept. 4.

Editor VARIETY:

I read in VARIETY the salaries asked by some acts and the amount received by a certain agent or was demanded by him. I think it very poor form for a newspaper such as holds the merit VARIETY does to print names of these artists and their salaries, as it does not benefit an artist's salary at a future date. I think the artists' names should have been omitted and the agent's name exposed to managers of parks and fairs.

Artist.

(The matter mentioned by "Artist" in the above letter was considered before the list referred to was printed. We even went so far as to confer with R. C. Mudge, president of the White Rafts, whether harm could accrue in a monetary way to any artist named. Mr. Mudge agreed with us that it being well known artists do not hold to their customary salary during the summer when playing parks and fairs, the publication would cause no financial loss in the future. In reference to the name of the agent he is immaterial. The agent was known to us at the time, but this man is simply one of many, and the list was used to inform managers and summer amusement promoters, particularly in the East, of the manner in which they were being cheated, not by one agent, but by a clique of agents.—Ed.)

Trenton, N. J., Sept. 10.

Editor VARIETY:

Some few weeks ago an article appeared in your paper regarding "A Midnight Mistake" played by Miss Virginia Earl and supposed to have been written by Wm. M. Cressy, and "A Wild Rose," written, copyrighted and being played by Mrs. Arthur Forbes. This matter has been taken up by the Vaudeville Comedy Club and settled to the perfect satisfaction of both Cressy and myself.

The enclosed letter will explain Cressy's connection with the act. I have compared both the copy of the MSS. sold

Miss Earl and the original one of "A Wild Rose," written by my wife, and they in no way conflict, and are similar only in one small point. Miss Earl evidently is not playing the act according to MSS. sold her and has worked on this one point so as to make the acts similar and conflicting.

Arthur Forbes.

(Mr. and Mrs. Arthur Forbes and Co.)

Sept. 7, 1907.

Editor VARIETY:

I notice in your issue of this date in reviewing my act you state that my newest selection is "Reincarnation," taken from "The Follies of 1907."

In justification to myself and your readers I wish to say that "Reincarnation" was written for and sung by me in "Noah's Ark" last season, some time before "The Follies of 1907" opened, and in fact was taken from me by the management of that production.

I enclose a copy of the original song from "Noah's Ark" to bear me out and trust you will rectify your statement.

Harry Bulger.

Carthage, N. Y., Sept. 9, 1907.

Editor VARIETY:

Well, still comes more proof of what I told you on July 6 that I have played on the same bill with the headline acts. Here we have Dale and O'Malley. Ask them do I know them for nine years? How long will they stay? Not four years nine months like your pal Mike.

Three letters you will read, one at a time, commencing about Sept. 15 or 21. First, to prove what a cheap actor is; second, to tell you how I got on and how I have been getting on for 18 years; third, to prove I am champion.

Not one will refuse to take my by the hand on Dec. 14. I don't talk about what I hear, only what I see.

Your comrade at all times,

Mike Scott,

The Roving Irish Dancer.

BAKER OPENS MONDAY.

Rochester, N. Y., Sept. 13.

The Baker Theatre opens on Monday, the 16th, with Klaw & Erlanger vaudeville, playing in opposition to Cook's Opera House.

Early in the summer the Lyceum played the same class of shows for a temporary season, but is now back again in the legitimate fold.

The Baker has been re-decorated and generally made presentable for the new enterprise.

ELIZABETH DOING WELL.

The new Proctor vaudeville house in Elizabeth, N. J., opened this month, is reported as making excellent progress.

It was thought at one time that the proximity of Elizabeth to Newark, which holds another Proctor theatre, might affect the attendance at either place, but this has been disproven.

Virginia Earl is the star of next week's show at Elizabeth.

ONE UNITED HOUSE IN M'KEESPORT

Due to several minor theatres at McKeesport, Pa., billing their weekly shows as "Keith & Proctor Vaudeville," the United Booking Offices, which has charge of the bills appearing at the Altmyer Theatre in that town, has experienced some little difficulty in having artists understand that the Altmyer is the only McKeesport theatre playing the United shows.

An announcement to this effect has been made. It is not known if the United or the Altmyer's management will take any steps against the houses with the appropriated billing.

REDUCES BALCONY ADMISSION.

Boston, Sept. 13.

The price of admission to the second balcony of the Orpheum theatre (United Booking Offices) has been reduced to fifteen cents, and advertisements to that effect in the papers lay special stress upon it.

S.-C. GIVES UP SCRANTON.

The Sullivan-Considine vaudeville theatre in Scranton, Pa., will discontinue giving vaudeville bills Monday, changing its policy to dramatic stock. S. Z. Poli opened an opposition vaudeville theatre in the Pennsylvania town Labor Day and since then the receipts at the Sullivan-Considine house have fallen off even from their former slight proportions.

It is the general understanding that while the house was counted a Sullivan-Considine property, the Western concern really held only a half interest in it, the remaining equity being owned by John J. Ryan, of Cincinnati, the power in the nominal owner, the International Theatrical company of Chicago.

Since Sullivan-Considine took it the place has never made a dollar and some of the losses were considerable. The Poli enterprise threatened to cut down the receipts still further and the prospect of added opposition by the opening of the Columbia Amusement Company's burlesque theatre discouraged any attempt to continue vaudeville longer.

MYERS BOOKING AT LARGE.

Henry Myers, manager of the Doric, Yonkers, is not booking acts with a brass band to attract attention these days, but Mr. Myers is giving his weekly show in Yonkers, declining to say where the acts come from.

It is pretty well settled that Myers is obtaining some acts from the Morris office, but from all understanding he is not violating his contract with the United Booking Offices through so doing. It is said the contract calls for a commission on salaries paid by Myers to be turned over to the United, and this is being done.

It is also reported that Mr. Myers upon claiming he can obtain a useful act for himself at a reasonable figure elsewhere meets with no opposition in the United Offices against the engagement being made.

Myers' Yonkers house is somewhat unique in the matter of bookings, it being generally considered "New York time," and conveniently located for acts which may have a week to "lay off" here. "The London Fire Brigade," a Klaw & Erlanger attraction, is billed there next week.

LEVY MAYER BACK.

Levy Mayer, the Chicago lawyer, and attorney for Klaw & Erlanger, who recently left for abroad on a mission said to be connected with "Advanced Vaudeville," has returned, but no statement has been given out regarding anything Mr. Mayer may have accomplished while away.

SMALL BUSINESS AT LOW PRICES.

The vaudeville venture at the Third Avenue is reported to have shown discouraging results. The Saturday matinee last week drew eighteen persons into the house, with an admission scale of 10, 15 and 25 cents. There were six single acts in succession on the bill.

The talk about an effort to dispose of the property to the Columbia Amusement Company as an Eastern Wheel burlesque house seems to have dwindled away. There is no denial that such an effort was made, but the proximity of the Murray Hill worked against the successful carrying out of the deal.

AGENT EVADING SERVICE.

A new complication has been introduced into the Meyerhoff legal tangle. By a Supreme court order this week the taking of testimony in the contempt proceedings against Harold Cox, Arthur Blondell and James Plunkett, was turned over to a referee.

The testimony of these three will be taken and placed before the court. Meanwhile, Felix Reich has not been served with papers in the action, and it is repeated that Hans Meyerhoff is abroad evading service.

DAVIS GIVING STRONG BATTLE.

Pittsburg, Sept. 13.

The vaudeville fight this week is very much one-sided. At Harry Davis' Grand Opera House is a bill which probably has attracted more attention than any vaudeville show ever given in this city.

The Duquesne is not drawing much business to speak of and its show does not compare with Davis' in either excellence or cost.

The salary list of the Grand's bill is estimated at \$4,000, while the Klaw & Erlanger show may cost about \$2,500.

HOUSE OF "TRYOUTS."

Maurice Boom's Grand Street Theatre, which has been given over to a moving picture and illustrated song show, will play vaudeville beginning next Monday. The stage, which measured 20 by 14, and is 16 feet high, has been refitted with scenic equipment, and two acts will be given in addition to the pictures and songs.

The vaudeville turns will not go on in the afternoon but will give five shows of 45 minutes at night. The matinee admission will be five cents, and at night the scale will double.

Any unknown act applying for Boom's vaudeville time (six weeks in Pennsylvania) will be offered an opportunity to give a trial show at a stated time during the afternoon performance.

The scheme is designed to make up for a shortage in prevailing medium priced acts, Boom believing that among the hundreds of this class seeking an opening in the city, and unable to get a trial showing, he will be able to select valuable material. The Pastor and Union Square "supper shows" have been the parade ground for these acts heretofore.

MANAGER DOUBLES.

Besides looking after the interests of the Keith-Proctor Fifty-eighth Street theatre, E. M. Robinson is the resident manager of that concern's vaudeville theatre in Jersey City. Mr. Robinson witnesses the matinee performance in the Fifty-eighth Street Monday afternoon, and then hurries over to the trans-Hudson city to inspect the night show there.

It has been decided that the scale of popular prices adopted in Jersey late last spring will be maintained during the winter. Heavy bills are being played, and it is said the house has been drawing excellent business. A boycott by the local labor unions has been lifted following the unionizing of the house, and this action has had not a little to do with the changed conditions.

T. M. A.'S WORTHY OBJECT.

Toronto, Sept. 13.

At a recent meeting of the Grand Executive Board of the Theatrical Mechanical Associations of the United States and Canada a movement was started to found a home for the aged and infirm members of the order.

A circular letter has been forwarded to all the T. M. A. lodges by Grand Secretary R. C. Newman, of this city, asking that a committee be appointed by each to devise the best ways and means to raise funds for the purchase of required land, and the erection of a building.

Each T. M. A. member is appealed to for a donation of any amount towards the object of the movement. The T. M. A. has a membership of 8,000, and it is suggested by the letter that if, at the very least, a donation of even \$1 is made by each, there would be a substantial foundation for the accomplishment of this worthy cause.

Monies received will be held subject to the decision of the Grand Lodge. If that body by a vote declares the scheme impracticable, all subscriptions will be returned, a condition being that the amounts subscribed shall be directed to no other purpose.

NEW CIRCUIT OPENS.

Wheeling, W. Va., Sept. 13.

Wonderland Theatre, H. W. Rogers, manager, opened to-night to two big audiences. Wonderland is owned by the Metropolitan Amusement Company. It is in a central location. The theatre proper is on the second floor, and has a seating capacity of 800. The lower floor is used as a penny arcade, the only one in Wheeling. The house will play vaudeville, and will be on a circuit of 12 similar houses, playing popular priced bills. There were seven acts on the opening bill and all were well received. The Cowells were the feature act. Little Marguerite does an interesting specialty for a child. Others were The Newsboys' Quartet, The Musical Vendettas, Florence Pierce, cartoonist; Brooks and Wise Bob, Harry Boyd minstrel.

LEAVITT HAS A DAMAGE SUIT.

M. B. Leavitt, the impresario, with a managerial record second to none, received a letter the other day from his solicitor in Paris and now Mr. Leavitt has almost a lawsuit on his hands, but he is the aggressor.

The story of the manager's lost trunks has already been recited, the disappearance and the recovery.

The communication told Mr. Leavitt that when the trunks were ready for delivery it was found that they had been opened. A letter of credit for a large amount in one was transmitted to Mr. Leavitt through Cook's Agency, but his attorney advised that a suit against the "Midl" and "P. L. M." railways, two French transportation companies which handled the baggage, could be successfully maintained.

A cable was immediately sent by Mr. Leavitt advising his lawyer to sue for \$10,000, but, on a pinch, to accept \$5,000 in settlement.

Leon H. Curtin, nephew of James H. Curtin, is spending a few months in Paris. He will while there acquire ideas for his uncle's burlesque productions for next season.

"LION HUNT" FOR MOVING PICTURES.

London, Sept. 4.

One Mr. Olsen, a cinematograph maker of Denmark, has lost money and gotten himself in some trouble through trying to fake a lion hunt. As lions do not roam through Hamlet's country, two live ones were purchased from Hagenbeck, at Hamburg, and arrangements for the big game skirmish made on the little barren island of Roskilde, near Copenhagen.

A mid-African background was made with palms and artificial sand hills, and into this tropical scene were introduced horses and sheep, with sportsmen clad in lion hunting garb.

The plot of the jungle drama was to let the famished lions fell and eat the animals, after which the bold hunters would kill them with their trusty guns. However, some humane people protested to the Minister of Justice, and the police suddenly appeared on the island, stopping the show.

Three days later, however, the man of exhaustless enterprise concluded to turn outlaw, and pull off the hunt regardless. At an early hour he placed his cinematograph operators in position, some in iron cages, some on an elevated stage, and some in boats. Then the manacled jungle monsters were loosened at a given signal. One of the beasts at first refused to stir. When, however, its companion dashed upon and killed a horse, the other awoke, and a furious struggle followed for the carcass. The lions went for each other like the legendary cats of Kilkenny. When sufficient films had been secured of this contest men dressed as hunters fired and killed both beasts, after which all concerned made a very hasty retreat.

This "great hunt of roaring and furious lions" amid artificial palms only occurred Aug. 21, since which the police have reasserted themselves. They have buried the two lions and arrested the photographer, whose license has been withdrawn, while the Minister of Justice has prohibited the purchase of the fight films.

BESSIE WYNN MUCH SOUGHT AFTER.

Worcester, Mass., Sept. 13.

Bessie Wynn is a much-sought-after young prima donna these days. She is playing out 47 weeks over the United Booking Offices time, but has received a number of offers for musical comedy engagements.

One was an offer to co-star with Victor Moore, which has since been accepted by Nella Bergen. Lew Fields wanted Miss Wynn for "The Girl Behind the Counter," and the Shuberts contributed an offer for "The White Hen" and "The Cow-Girl."

Miss Wynn will, however, play out her vaudeville time, afterwards going into a musical production by Victor Herbert.

CLEVELAND'S MANY THEATRES.

Cleveland, Sept. 13.

Plans are nearing completion for still another theatre here. Already there are eleven running within the city limits, and more in prospect. The newly announced playhouse is to occupy the old Euclid Avenue Presbyterian church property at Euclid avenue and East 14th street. The church building which now occupies the ground will be demolished.

The intended policy of the proposed new house is not known.



LONDON NOTES



London, Aug. 31.

Nearly all the big American yarns are now dead, so send us something fresh. As to Merry England, the big managers are observing the award very nicely, and Thomas Barrasford has declared his allegiance openly. But some of the smaller fry are a bit troublesome, and a little cloud no bigger than a man's hand is arising on the Manchester horizon. A few of the evening papers there are even indulging in strike talk, and have dug up that old headline, "Music Hall War."

Be it known to the wide, wide world that one Charles A. Wilkes, manager of the Manchester Tivoli, is enamored of the bright idea of giving three matinees weekly besides two shows nightly without that dose of extra pay that is called for by the Arbitrator's Award. The V. A. F.s have decided to have that award enforced whether or no on general principles. So a big Federation Sunday meeting is called for to-morrow at the Manchester Palace. There is no doubt that the Federation, which is now stronger than ever, will read the riot act, as it were, to the various managers who want to twist its tail. So it would not be surprising if either a strike or some forcible move by the Trade Unions of Manchester would eventuate next Monday. It all depends. Though we want no trouble, there's a very fair prospect of fur and feathers flying if things are not done in the well ordered way prescribed by our big document.

"Zuyder Zee" closes at the Hippodrome after next week. It is rumored that a Swiss spectacle may materialize soon, mayhap with real avalanches, or snow slides as they call them in the Rockies.

The drain of people to America is quite noticeable. Many old familiar faces are missing around certain theatrical rendezvous. A few turns are going to the Continent, but not the biggest acts as a rule. Rickards is still here signing people, and is pretty well booked up for 1908.

Grimsby Palace has paid \$750 damages for accidental killing of a stage manager. Rope broke, and drop curtain balance weights fell on him.—New Darlington Hippodrome opens Monday, Marie Loftus topping.—An Assouan chief with seven wives and 21 children will be in a tribal exhibit at Olympia's Fun City.—Sylvester's Hippodrome, Coventry, will not open next Monday as planned. License refused.—Cork Palace opens Sept. 2. Barrasford's Alhambra, Brussels, much larger than Paris Alhambra Oct. 15. Little Tich may feature the opening bill.—George Bastow, whose country rustic impersonations would make a hit in America, resembling somewhat the quaint Yankee work of Charles Cowles, is up after a spell of sickness.—The V. A. F. representatives had a meeting with Arbitrator Askwith last Thursday to secure light on certain readings of the award.—H. H. Feiber is here on some rather important business, judging by the way he is putting smaller things on one side.—At the late Continental meet of directors were

represented 10 establishments in Berlin, Vienna, Prague, Chemnitz, Copenhagen, Leipzig, Breslau, Munich, Dresden, Lucerne and all sat around like a minstrel first part with H. B. Marinelli in the centre.—E. J. Macdermott, son of the late G. H., who sang "We Don't Want to Fight, but by Jingo if We Do," now manages Richmond Theatre.—Shepherd's Bush Empire had a rousing anniversary, 62 turns going on.

Eric Longden has just assumed the management of Macnaghten's Lincoln Palace.—Zipho, an American, who does a 700-foot slide at Manchester "White City," last Wednesday collided with the rockwork of the fairy fountain, tearing his thighs from one leg and injuring his thigh. He dropped into the lake forthwith. Now at it again.—Roltair's "Creation" is to be at the Olympic show.—Drawee, Frisco and Hambo, who just closed a month at Copenhagen, go to South America in October.—La Milo's posters now bear the legend of the garter, "Honi soit qui mal y pense," or "Evil to him who evil thinks."

The Palace has been chosen for the gala performance to be given the French President and the Conseil Municipal de Paris on Sept. 10.—Seven new acts are on the Hippodrome bill next week. A sensational sketch at the Middlesex is called "The House with the Crimson Blind," and introduces crimson deeds to match.—At the Cambridge is a philosophical song, "What You Can't Get You Can Always Do Without," and that, of course, might apply to payment for matinees. "How charming is divine philosophy," but sometimes it's better to strike than be philosophical.

Denise Orne, at the Palace, has just revealed that she was secretly married last April to the Hon. John R. L. Yarde-Bulter. He is a son and heir to Lord Churston, so later on she will be Lady Churston.

While they do so many "crooked" things in Europe, they can also do a few very queer things in America, and playing the "copy" act of Hymack ahead of him is pretty "raw," while insult is added to injury by saying it is the "original." Which it decidedly is not. Hymack worked patiently for some years putting this act together, adding now a little and then a little, and such a turn is more easily stolen than evolved. That Hymack's name is not stolen from Nymack is self-evident, as it is built on his real name Henry Mack (H'yMack).

Little Tich has been copied by Little Pich, while down in Egypt the other day was billed a Little Ditch. The statement that Little Pich would play the States as Little Carl gave general satisfaction here. Name steals should be left to Price and Revost and the like.

Vesta Victoria will arrive and open some time this month on the K. & E. circuit.

ON THE ROAD WITH A CIRCUS

By RUSH.

(NOTE.—This is the last of a series of four articles having to do with a tour of that many days by Rush with the Frank A. Robbins Circus in Pennsylvania and New Jersey.—Ed.)

Perhaps it was because the managers of the Lackawanna Railroad were too busy writing "Phoebe Snow" ads. to attend to their proper business that the show train was held up in a siding for three hours somewhere between Bangor and our next stand, Dover, N. J., waiting for a new train crew, to take us through the rest of the 53-mile jump. This circumstance brought the show rather late into Dover, but travelling with a circus breeds infinite philosophy, and the only comment made was a mild discussion upon the relative expertness of Eastern and Western railroad men. If I remember rightly Mr. Beckman got the decision on the contention that there weren't any good railroads anywhere.

I started for the show lot a mile away, but on the way met Girard Leon and got interested in his advertising campaign. It is Leon's business to promote publicity in the interests of local merchants. For a consideration he will compose a dialogue running something like this:

First clown (displaying a paper package)—Know what I got here?

Second clown (violently interested)—No. What?

F. C. (simulating enthusiasm)—A beautiful washboiler (or statuette, or silver jewel-case, as the case may be).

S. C. (with emotion)—Where did you get it?

F. C.—Why, at the Bee Hive Five and Ten Cent Store.

S. C.—Who runs the Bee Hive store?

F. C. (pityingly)—Why, don't you know? It's John B. Doe, the best hardware dealer in Blankville.

For a consideration Leon will have this jewel repeated in a loud voice by the clowns before the assembled audience at the show. Leon is a hypnotic salesman, and if the local merchant can't be interested in this device he has a whole series of advertising schemes to offer equally as good.

But Leon was discouraged this morning. "Shine burg," he confided to me. Up to this time his campaign had consisted of a visit to the saloon across the street from the railroad station and a half-hearted look down the length of Main street. He couldn't tell me how he knew he had struck a barren field except that "he could always tell." His intuitive "hunch" proved the right one, and although he hustled on business until two hours after the parade had passed through the main streets, it turned out that he had guessed aright. One hotel keeper out of a visiting list of thirty made up the "bag" for the day. Leon boasts he can "size up" a town from the railroad station and the nearest cafe, and from the experience of that Saturday, I'd hate to make book against his "hunches."

The afternoon and night business was only fair with the show, and at midnight we were off for Somerville, N. J.—that is to say, some of us were off to Somerville, for in the afternoon Press Agent Hughes and young Robbins left for a pleasure trip to New York and Coney Island over

Sunday. Sunday morning about a dozen others followed on recreation bent.

Sunday is loading day for everybody except the "twenty-four hour man," the agent who travels one day ahead. The Robbins show has no Sunday performance, and this gives the circus people an opportunity to luxuriate in hotel accommodations until Monday night. The Robbins agent carries standing orders for fifty persons or so, and when the Sunday town does not contain enough rooms with baths attached, he has his own troubles portioning out the available supply. In addition to the exquisite delight of having nothing to do and sleeping in a regular bed that doesn't swing around curves and bump over railroad ties, Sunday is a day much to be desired for it is "kale day on the lot," that is to say, salaries are paid, and one may experience that delightful combination of having money and plenty of time to spend it in. The edge of this experience was somewhat dulled in Somerville, because Somerville is in New Jersey, and there is no place to squander money in on Sunday.

So everyone loafed about the lot—everyone except the workmen. The canvases were put up upon arrival, but that job was completed by noon and thereafter even they laid off. The candy booths were open for business, but that was the extent of the Sunday activity.

It was then that I began to realize why Hughes had seemed so pleased to get away to Coney. Somerville is a pretty place and Coney Island is hot, dusty and noisy. I was inclined to question Hughes and the others' good taste, but with the monotony of sitting around the lot with nothing to do and nothing to watch, Somerville became a highly undesirable place to be in.

Out under the big top an Italian who belonged to the band had unpacked a vest pocket shaving outfit, and was operating on a succession of canvases, and suddenly the process of being shaved took on the complexion of an exciting experience in contrast to dullness of nothing-to-do, but the barber was a crude worker and I forbore.

The monotony drove me back to the empty cars and the empty cars drove me back to the lot. Then the luminous thought struck me that by sprinting I could catch a train that would take me back to New York in time to catch the last two acts at Hammerstein's.

I'm afraid my adieux to "the Governor" and Mr. Beckman were a bit hasty and incoherent, but I was a stranger in a strange land and I had only twenty minutes to get that train.

It's a fine, carefree life when there's motion and action on foot, but there's twenty-eight weeks to the season. That's twenty-eight Sundays and high heaven and the man who routes the show alone know how many Somervilles that's going to mean.

At the opening of the Gotham, Brooklyn, last Monday, E. F. Girard, the manager, was presented with a floral horseshoe six feet in height by the Business Men's Association of the Twenty-sixth Ward.

The Trevino circus, playing Mexico as the only important opposition to the "Dick" Bell show, is reported to have shown a large profit on the season. It was up near the Texas border last week.

Five acts closed with the Dick Bell circus in Mexico last week following the announcement that the season would be suspended through the next three weeks. The stated reason for the suspension of business was that the rainy season made it practically impossible for the circus to show. Of the acts which closed rather than lay off four are said to be en route for home by boat. Frank and Edith Raymond, who also quit the show, arrived in the city Monday, having come North by train. The others were Truman and Schaefer, jugglers; Barney Gallagher, dancer; Rizal and Fatima and Aldo and Vannerson. They are expected in New York to-day. All salaries were paid up to the minute of the temporary closing, and Bell offered to extend his season three weeks into the winter in order to make up the lost time. The acts, however, refused to remain, being anxious to get back to the States. These acts were members of the show booked about the end of March. They were engaged for 30 weeks, but owing to the suspension of business they felt themselves at liberty to disregard the contracts. They had played only 21 weeks of their contracted time. There was no contract jumping with the show this season. Mr. Raymond became dissatisfied several months ago and asked to be released from his engagement. The result was that as he left his hotel one evening he was loaded into a hack by a policeman and started to the jail. He agreed to remain and was released. The Bell show will resume its tour Sept. 23.

There is talk of the Norris & Rowe circus going back into Mexico late this fall after finishing its Canadian and United States time. The Norris-Rowe people were in Mexico last season, and like the rest of the American circus organizations trying that territory, returned with a large dent in the bankroll. No statement has come from the Norris & Rowe people themselves, but gossip has it that they are determined to give Mexico another trial. The plan, according to the story, is to open toward the end of November and stay as long as business makes it profitable.

Fred Matthiessen, known professionally as "Diavolo," who for many years performed a "loop-the-loop" bicycle act, is dead. Matthiessen was injured about a year ago in an accident at Frederickton, New Brunswick, and it is to these injuries indirectly that his death is attributed. The artist was badly cut up at the time. Although he seemingly recovered, he went into a decline and some time ago entered the Stetson Hospital in the Bronx, New York, to be treated for a lung affection. It was there he died. He had worked only one week between the date of his injury and his death. It is said of Matthiessen that he never failed to give a performance for which he had engaged, and was one of the surest riders in the business.

Mr. and Mrs. Charles Ringling are at their home at Baraboo, Wis., after an extensive tour of Europe.

The Varno-Valdore Troupe closed with the Sells-Floto shows at Fort Worth, Tex., last week, on account of the serious illness of Mr. Valdore's daughter in Chicago. The Troupe has signed with the same show for next season, opening in Los Angeles, April 2d.

Lewis Sells, the last surviving member of the Sells Brothers, who for 30 years were prominent in the American show world, died recently in Cincinnati of Bright's disease. Mr. Sells had been in ill health for some time, but his death came as a surprise. He had been in retirement for a number of years. Lewis Sells was born in Cincinnati 65 years ago. He was an auctioneer before entering the show business and later with his brothers managed a wagon show. A widow, formerly Mary Cross, of Topeka, and a daughter survive.

Ella Bradna and Fred Derriek will reappear in vaudeville in November, playing the United time. The equestrian act is now with the Barnum-Bailey circus, and has been re-engaged for next season, making their sixth with the same show.

Art Adair, principal clown and pantomimic comedian with the Hagenbeck-Wallace show, has signed contracts which will take him over the Western Vaudeville Association circuits following the close of the circus season. This is his third season over the same time.

Buffalo Bill gave two capacity performances in Wheeling, W. Va., Sept. 6. So great was the demand for seats that extra chairs were placed in the aisles and arena.

The Hagenbeck-Wallace circus shows Nashville, Tenn., Sept. 20, and already the local newspapers are blooming forth with some of Harry Earl's press matter. "The Tennessean" prints a column-long interview with the press representative, in which the latter applies the "salve" with a lavish but expert hand, as witness "The South is forging ahead in a splendid way, and is destined to become the real commercial centre of the United States. Nashville is the queen city of the Southland. Your long list of manufacturing, handsome department stores are features to be envied. . . ." and so forth through eight sticks of type, with a royal "boost" for the Hagenbeck-Wallace aggregation of world wonders neatly tucked into the end with an announcement that the show is coming next week.

Hugo, "The Roman Gladiator," now with the Dick Bell circus in Mexico, expects to show his new act in New York during the season. Hugo has yet a few weeks to play with the show.

Matinees on Wednesdays have been added to the weekly performances at Miner's Eighth Avenue Theatre, leaving Friday afternoon only vacant there.

NEW ACTS NEXT WEEK

Initial Presentation or First Appearance
in New York City.

Mlle. Murger, New York.
Heras Family, New York.
Kara (Reappearance), New York.
Ida Fuller (Reappearance), New York.
"Six Idols," Colonial.
Tom Jack Trio, Colonial.
Rosina Casselli's Dogs, Colonial.
"The Modern Office Girls," Twenty-third Street.
Will Lester and Alex. Clark, Twenty-third Street.
William Dillon, Twenty-third Street.
"Paradise Alley," Twenty-third Street.
Ned Wayburn's "Nightingales," Pastor's.
Sisters Hypothia, Pastor's.
Katie and Edward Lovitt, Pastor's.
Sid Baxter (New Act), Henderson's.

Gus Elen.
Character Songs.
25 Mins.; One.
New York.

In professional circles Gus Elen, the eminent English coster comedian, had been widely heralded over here and much was expected of him. On last Monday at the New York, his initial showing in America, Mr. Elen did not disappoint. The Englishman gives to us types of the coster we are unfamiliar with, not the pearl-buttoned-Bowery-swagger sort of cockney, but characters he convinces are real by his forcible impersonations. Following to a considerable extent the style of Chevalier, Mr. Elen, who is in no sense an imitator or copy of his fellow countryman, will probably be more liked and readily understood by the vaudeville public. The rapidity with which Mr. Elen makes his changes becomes an effective part of his act, for it avoids long stage waits. Mr. Elen was wildly greeted Monday evening, and this led to a mishap, which the Englishman gracefully slipped out of. In a pleasant speaking voice Mr. Elen said in response to the applause he would be "pleased" to sing "E Dunno Where 'e Are" "with the audience kindly allowing me the time for the necessary change." Retiring to the wings, the orchestra, under the direction of Frederick Solomon, played discordantly to fill in the time while the leader vainly searched for the music of the number. Mr. Elen appearing in the character for the selection, Mr. Solomon informed him the orchestra had not the music, neither had they rehearsed that song. In one of the nicest impromptu speeches probably ever uttered from the stage in an emergency of this sort, Mr. Elen again retired, reappearing almost immediately in another costume, concluding his act, without embarrassment. Mr. Elen is a hit here and will probably increase his popularity on each return engagement. *Sime.*

Claire Romaine.
Character Songs.
17 Mins.; One.
New York.

"Claire Romaine, London's Pet 'Boy,' appearing in the characters that made her famous in all the music halls of England—a song for each character," is the description for Miss Romaine on the New York Theatre program this week, her first appearance in an American vaudeville theatre. It may have been the "charac-

ters" which caused Claire Romaine to become famed in her native land, but the fame she will achieve here will be due mostly to her songs, and of the three heard on Monday evening, "I Haven't Told My Mother Up to Now" is an odds-on favorite. The things Miss Romaine as a boy told in song he hadn't told his mother about brought a great amount of laughter and applause. If the boy had told his parent when no older than Miss Romaine looked, someone would have received a spanking. The lyrics tell of infantile discoveries which usually causes a friend of the family upon getting an insight to a youngster's worldly knowledge to remark "That kid's pretty 'wise' for his age." "I'd Like to Know When You Can" is another boyish appeal to the audience for information if a lad of 17 isn't fit to start on a study of the world, without any intense desire to secrete the kind of knowledge he is after, and "That's What Little Willie Wants to Know," the second selection Miss Romaine sang, was mild in contrast to the other. It contains a conflicting verse with "I Haven't Told My Mother," the final number, which became the hit through the broadness, and a melodious chorus. Miss Romaine was evidently Americanized the first day off the boat, for she induced the house to join in for an encore. Three changes of boy's dress are made, the Englishwoman looking well in each, and in England they are likely quickly recognized. The Eton youth is easily caught over here. The singer has magnetism and perfect enunciation, the latter especially beneficial to the songs. They are probably causing all New York who have seen Miss Romaine to talk already. The New York Theatre is planned for a music hall, and in that or any other Miss Romaine's selections will be appreciated; in some vaudeville houses in sedate neighborhoods the management might exercise the grand privilege of the blue pencil. In New York City Claire Romaine is certain of success, for she is a fetching impersonator of wild youthfulness, with "the goods," even though off-color, to back it up. *Sime.*

Coccia and Amato.
"The Mixer and the Maid" (Songs and Whirlwind Dancing).
Three (Special Set and Drop).
"Kentucky Belles."

Aurelia Coccia and Minnie Amato are appearing as a number in the olio of the "Kentucky Belles." The setting represents either the interior of a drug store or a cafe, with a very well painted back drop. The audience is given the impression from the opening, when Mr. Coccia sings "My Mariutch Maka Da Hootch a ma Kootch" far better than anyone else has, which is followed by a neat conversational-singing duet, that the sketch is purely a singing and talking one, but the couple go into a series of whirlwind and fancy dances, coming as a surprise, the transition from the sketch proper into this being smoothly made. Both the participants are graceful, exceptional dancers, and depend more upon the correct execution than speed. Miss Amato would improve her stage presence

NEW ACTS OF THE WEEK

by a dress more suitable to her good looks; that is the only defect. It is a nice act, and the good looks of the principals are not the least. It could fit in almost on any bill. *Sime.*

Ethel Levey.
Pianologue.
17 Mins.; Full Stage; Open and Close in One.
Hammerstein's.

Miss Levey comes back to us with an entirely new repertoire of songs, a grand piano and a frock that is an act in itself. Who but Miss Levey could wear a Quaker-like monotone of solid gray and make it as racy and breezy as a fresh baked Marcel wave—a very cocktail of a gown. Miss Levey's whole offering is as chic and smart as her new frock, but alas, she gives us but a glimpse of her "chiffon-escape" dancing. The opening song which has to do with a Parisian shop girl, is a neat bit of Frenchy composition, while a later number, which may or may not be named "Put Me Among the Girls" has a touch of the same sort of sprightliness. The part in which the piano is involved concerns an amateur performance at Miner's Eighth Avenue Theatre, with imitations of the amateurs. The imitations were not very lifelike, but the audience understood and approved. *Rush.*

Ollie Young and 3 Brothers.
Hoop Rollers.
12 Mins.; Full Stage.
New York.

On a prettily dressed stage Ollie Young and his three brothers are showing a few new tricks in the handling of hoops this week at the New York. Especially in the rapid passing do these boys excel, and the general work is nicely finished off. One throws boomerangs, giving a spectacular closing, and there is some handling of large hoops, but not sufficient to make this portion noticeable. Solo hoop rolling on different occasions leaves the stage partly idle, and it would be much better were the boys at all times engaged, if only "faking" while the actual tricks by the soloist were performed. Opening the program, the act is a novelty feature of the bill. *Sime.*

La Esmeralda.
Spanish Dancer.
6 Mins.; Full Stage.
New York.

La Esmeralda, away from "The Congress of Spanish Dancers," appearing alone as she was originally booked, is billed as a "Spanish Danseuse." Granting that this is correct without consulting a French dictionary, any title around these parts with a "seuse" attached rightfully belongs to Ida Rene, who first handed us "disease." Even so, however, the "seuse" doesn't help La Esmeralda much. As the feature of the Spanish group, she stood out boldly, probably because the others were so ordinary as dancers; alone she is just a trifle above that classification. In the days of Carmencita ocean travel had not improved to the present point of speed, and, any way, since then we have had the "cooch," "rag time" and "cake-

walk" dances. There may be an artistic difference, but it's a matter of explanation. *Sime.*

The Mozarts.
"Canadian Snow Shoe Dancera."
Open in Two; Close Full Stage (Special Set).
Pastor's.

Returning from a European trip, Fred and Eva Mozart are showing at Pastor's this week a new finish to the former act presented by them called "Heine, the Cobbler," and the entire piece is practically new. The novelty lies in the dancing on regulation snow shoes, the first of its kind ever seen on a stage here, with an appropriate and pretty setting. The dancers are dressed becomingly in cold weather attire of the far North, and with a proper trimming down of the opening the Mozarts will be in possession of an act which can play any time. *Sime.*

"A. B. C. and D."
Songs and Dances.
14 Mins.; One.
Henderson's.

Four good looking girls, whose voices blend nicely and who dance well enough to carry them through, make up the quartet, calling themselves "A. B. C. and D." Three work straight, while the fourth handles the comedy. The comedy is well enough and should be retained, but better results would be obtained did the commedienne dress "straight" instead of in character make up. As it is, the audience likes the odd make-up at once and is looking for the comedy at all times, expecting in this way too much. The costumes worn by the other girls are dainty, rich and, above all, becoming, but a change could be made for variety. The young women have hit upon a novel idea, and properly worked out, it will be in demand.

La Petite Mignon.
Impersonations.
14 Mins.; One.
Twenty-third Street.

As an impersonator La Petite has a long way to go before she catches other artists who have shown the same sort of specialty in town recently, but she makes a strong appeal as a pretty, lively sourette. She is a tiny young person, with an engaging plumpness, not to say chunkiness, about her, and works with a vim and the enthusiastic energy of her dancing carry her through, where her impersonations, as serious bits of mimicry, are unconvincing. It was possibly because the George M. Cohan impersonation gave her just this opportunity for fast dancing that she used the item as the closing number. It won her an immense volume of applause in spite of the worn-out subject. Her Eva Tanguay was the best of the series and went nicely, but the Anna Held song was far, far from an accurate reproduction. *Rush.*

Moving Picture.
"The Derby Race."
8 Mins.
New York.

The English Derby race of 1907, won by Richard Croker's "Orby," is a new film series brought over here by Ted Marks, and shown at the New York The-

atre this week for the first time "by arrangement with the Palace Theatre, London." The picture shows the field at Epsom Downs in England, where the race was run, from early morning to the winner crossing the finishing line. It is an interesting subject for Americans who have heard but have not seen England's famous race track. The immense field, with its swarm of humanity, affords an excellent idea of the bigness of the course, but the race itself is not distinct. The incidental scenes leading up to the main event were more appreciated, and the appearance of Richard Croker in an open barouche attested to his lasting popularity by the solid round of applause the fleeting picture received. "The Derby Race" is given as an act in the New York bill, and stood the ordeal finely. The "Made in England" stamp was sufficient.

Sime.

Alexander and Goines.

Songs and Dances.

21 Mins.; One.

Twenty-third Street.

The act is playing two houses this week, appearing also at the Fifty-eighth Street. They were substituted in the Twenty-third Street bill for the "Gotham Comedy Girls," one of whom was taken sick at the last minute. The comedian of the pair ranks well up toward the top of colored eccentric comedians. There is little talk in the act, an arrangement that comes as a distinct relief in acts of this sort. What dialogue there is is delivered with an agreeable style of humor. The comedian contributes one of the best novelty dances that has been seen about the local houses. The steps are novel, and the performance of imitating an old negro, a retired waiter with bad feet, in a characteristic dance, was a splendid bit of comedy. The straight man has a good voice and worked to his partner in good style. The offering scored a solid hit at the Twenty-third Street.

Rush.

Lina Pantzer and Company (3).

"20 Minutes in a Toy Shop" (Comedy).

22 Mins.; Three (Interior).

Pastor's.

After Miss Pantzer obtained the idea of a toy shop, far from new, for her present act, she seems to have stopped stock still, according to the layout at Pastor's this week, where the act is shown for the first time in the city. There is no special setting, not even a drop; nothing to denote a toy store excepting a few children's playthings scattered on a counter, and from which a boy, presumably intended for the comedian, attempts to extract fun. Miss Pantzer becomes a "doll" twice, and there is another young woman who doubly attempts the mechanical feat, but neither helps the proceedings. Any more than does the young girl who is the clerk of the store. Miss Pantzer on the tight wire with a kinetoscope effect marks the finish of what is a draggy, ragged, poorly constructed sketch which must be rebuilt almost entirely to attract any notice.

Sime.

Lucille Mulhall and Company (4).

"Wild West."

28 Mins.; Full Stage.

Alhambra.

Though this is Lucille Mulhall's initial appearance on a New York vaude-

ville stage, it is not her first showing in the city. When appearing as a part of the Wild West show at the Madison Square Garden some time ago, Miss Mulhall attracted favorable notice, and she is causing a repetition of that opinion at the Alhambra this week. On the stage is a miniature Wild West exhibition, embracing the main points, even to "broncho busting," and that, now the closing feature of the act, is hardly worth the time and trouble entailed in fencing off the stage to avoid the audience becoming apprehensive of danger of accident to the horses or rider. Miss Mulhall takes upon herself the main work. Of youthful looks and an easy stage bearing, combined with a natural grace, she becomes popular immediately. There is a Western atmosphere prevailing, and the stage hands dressed in cowboy garb heighten this effect. The act drags a bit in the center, and a few minutes could be taken out. Miss Mulhall has an offering which will please wherever shown.

The Maharenkos.

Singing and Dancing.

13 Mins.; One.

Hammerstein's.

This pair are as hard to classify and pass judgment upon as their name is to pronounce. The best the program writer could do with them was "Russian Gypsy singing and dancing duo." The man wore Russian leather boots, but the rest of the costume was native to nothing so much as the fancy dress ball. The language they sang in was just as clear to the understanding of the 42d street audience. The woman is a very, very attractive person in appearance and bearing. Also she has a sweet voice and engaging manners, but her attempts at dancing were not conspicuously successful. More skill in this particular is what she needs. The man is only vaguely present except when he sings a sentimental popular song with an accent and then he is not quite as vaguely present as might be desired. They were fairly well received in the No. 2 position.

Rush.

Devlin and Ellwood.

"The Girl From Yonkers" (Comedy).

17 Mins.; Three (Interior).

Pastor's.

Fred J. Beaman wrote "The Girl From Yonkers," and he has turned out a fairly good piece of work, with a bright line bearing on a situation here and there cropping out. James S. Devlin and Mae Ellwood play the only characters, one a female "Raffles," while Mr. Devlin is a "wise city boy," but not nearly as breezy as he should be. The girl prowling around at night in a mask, and with one of the new electric bull's-eye lights, drops in the apartments of Augustine Butler (Mr. Devlin) who has just stepped out. While searching for valuables, she hears him returning, and secreting mask, cloak and light, drops into a chair, asleep. He discovers the intruder upon turning on the lights, when she feigns innocence, accusing him of entering her apartment. In the solution of the situation she admits her mistake, saying her rooms are on the floor above. In the conversation following, during which he makes love to her, proclaiming the girl the "ideal" his mother has in mind for his wife, the

young woman relieves the "wise boy" of his personal possessions, from fountain pen to watch. Bidding her good-bye, one by one he learns his valuables are gone until it at last dawns upon the "fellow about town" that he has been robbed by his mother's ideal. Upon the curtain arising for a "call," he clinches this belief by finding the mask and cloak. The finish is rather the weak point, and the applause must be carried over the stretch from the thief's exit until the curtain, a dangerous experiment. There is a great deal of merit to the sketch, and it is capable of more fun than it at present delivers. Miss Ellwood is a pretty woman, capably taking care of her part. Mr. Devlin is the one who should be looked after, besides the finale. There is a refreshing side to the story which should bring desirable time.

Sime.

Gilbert and Gear.

Parodies and Talk.

One.

Pastor's.

Both Gilbert and Gear are young. Gear at one time was of a team called Cooper and Gear. The present act has parodies and talk. Both are amateurish and young, and one cannot help but repeat the "young," for it is plainly on view, both in the make-up and actions. A long, long trip on a Missouri circuit would do them a world of good.

Sime.

Torcat.

12 Mins.; (Three).

One Hundred and Twenty-fifth Street.

Although Torcat has been playing in this country for some time, this is his first Metropolitan showing. He is a French importation, and is showing a novelty act, for the most part new to this country. The easily amused will find plenty to laugh at in the offering. The man makes several changes rapidly and handles his peculiar figures skillfully. Two trained roosters are used but are not important. Torcat opened the show, passing through easily.

OUT OF TOWN.

Newhouse and Carroll.

Parallel Bars.

14 Mins.; Full Stage (Special Set).

Forrest, Philadelphia.

One of the few importations showing something novel. It is called "An Interrupted Angling Party," suiting very well the opening and the setting, which represents a wooded spot where the sport of fishing gives way to a novelty in the shape of an act on the parallel bars. While these bars are among the most prominent in gymnasiums and in gymnastic entertainments, affording ample opportunity for showy work by skilled athletes, the writer cannot call to mind wherein a single act with these bars featured has been shown on the vaudeville stage. Newhouse and Carroll, a man and a woman, go through a routine of cleverly executed and showy tricks of hand-balancing and fancy turns and cut-offs, most familiar to gymnasium experts. The man also attempts some comedy of light texture which is not needed to help the act. The team has a distinct novelty and should have no trouble in finding good spots in the make-up of first-class shows.

George M. Young.

Geo. T. Watson and Florence Little.

"A Matrimonial Bargain" (Comedy).

18 Mins.; Interior (Parlor).

Keith's, Boston.

This is a novel idea for a musical act, full of life, fun and good singing. Mr. Watson wears a military uniform. He has spent a day shopping with his wife, and has forgotten to bring home the baby. The talk is rapid fire, filled with good "gags," and both sing unusually well. Mr. Watson does an exceptional "yodle."

Ernest L. Waitt.

Eugene Justin.

Ills. Songs.

Orpheum, Springfield, Ill.

Mr. Justin made his first appearance on any stage at the Orpheum Tuesday evening. The young man has a fine voice which completely filled the little theatre. His songs were well chosen and won much applause at every performance. He should be able to secure good time.

C. F. Norred.

Murphy and Vidocq.

"Watch the Key" (Comedy).

16 Mins.; Full Stage; Close in One.

Grand, Marion, Ind. (Week Sept. 2).

Singing, dancing and rapid fire talk make up the foundation of the offering of this newly formed partnership. The material is neatly put together in such manner as to make for smooth running entertainment. Mr. Vidocq was formerly of Haines and Vidocq, and with his new partner, works with ease and certainty.

L. O. Wetzel.

KEEPS "TAB" BY INDICATORS.

From all over the country come reports giving the clue to the accurate information in the possession of the United Booking Offices each day as to the attendance at the opposition vaudeville theatres. At the United offices you can be informed to a man what the attendance at any house on the Klaw & Erlanger circuit at any performance is or was.

The information is obtained by emissaries of the United ticking up the attendance by "indicators," such as are used for quick counting purposes. Each person is a "click," and the total gives the whole. Orchestra, balcony and gallery are separately accounted for.

HOMAN'S NEW ACT.

On October 30 at the Garrick, W. L. Dockstader's Wilmington (Del.) Theatre, George Homans, the agent and producer, will present his latest act called "On the Skyline" including twelve people in the company. It is a comedy sketch, with a majority of girls among the members taking part.

MORRIS TO BOOK FOR PARK.

The Park Theatre, Johnstown, Pa., has signed a contract to accept its bookings through the office of William Morris.

Riggs and Brennan have separated. Ben Riggs will join another partner in a few weeks. At present they are with the "New Century Girls."

Henry Dalton, of Three Daltons, with the "Jolly Grass Widows," was married in Milwaukee on July 3d. It was not made known until last week.

VAUDEVILLE HEADLINERS OF THE WEEK

Below are the Headliners on the Opposing Bills of the Vaudeville Factions in the More Important Houses of Both Circuits.

UNITED BOOKING OFFICES.

KLAW & ERLANGER.

NEW YORK.

Hammerstein's—
Robert Hilliard.
Ethel Levey.

New York—
Gus Elen.
Claire Romaine.

BROOKLYN.

Orpheum (Percy G. Williams)—
Geo. H. Primrose.
Valerie Bergere.

Grand Opera House—
George Fuller Golden.
Edna Aug.
Shubert—
Henry Lee.

PHILADELPHIA.

Keith's—
"Song Birds."

Edwin Forrest—
Arthur Prince.

BOSTON.

Keith's—
Paul Conchas.
Bessie Wynn.

Tremont—
Geo. Evans.

Orpheum—
"Motoring."

PITTSBURG.

Grand Opera House (Harry Davis)—
Julius Steger and Company.
"Robinson Crusoe's Isle."
Burr McIntosh (Extra Attraction).

Duquesne—
Ida Fuller.

BUFFALO.

Shea's—
Hilda Spong and Company.
"The Motor Girl" (Special Attraction).

Teck—
Mr. and Mrs. Jerry Cohan.
Joe Welch (Special Attraction).

ST. LOUIS.

Columbia (Middleton & Tate)—
Stella Mayhew.

Garrick—
Romany Operatic Troupe.

KANSAS CITY.

Orpheum—
Lalla Selbini.

Shubert—
Hardeen.

SPRINGFIELD.

Poli's—
Edw. J. Connelly.
"Side Show" (Added Attraction).

Nelson—
Chas. T. Aldrich.
"The Governor's Son."

WORCESTER.

Poli's—
Gennaro's Band.

Franklin Square—
The Bogannys or Jewell's Manikins.

THE DOOM OF THE DEEP THINKER.

By J. C. NUGENT.

A Thinker, He; of most profound superiority,
Who, from his pinnacle of sanest sense
Smiled pity on the gang, which squirmed, and spake of "23,"
When his cold "Itness" came in evidence.
Thus kidded he the gods! and scorned mere Men, till, on one morn,
A merry bunch of Clowns he chanced to greet
Who hinted that he tell them, or else take it on the run,
What 'twas that made a Chicken cross the Street.

He failed! He knew why Lucifer from high heavens fell.
He knew of tides and moons, and liquid air,
And all stunts psychological, but still he could not tell
Why fowls should stray across the thoroughfare.
And so he wandered, wounded, back into obscurity
To be henceforth a Shine, or mayhap worse,
While the Clown who undid him smiled in cold 14th St. glee
And rode him, making him a fool's horse.

William E. Atwell, formerly associated with James Flynn in the vaudeville agency business, is dangerously ill. He has been removed to Saranac Lake. After Flynn's retirement some months ago, Atwell carried on the office alone, booking clubs chiefly.

The assistant manager at the Colonial is Charles Mussett, not Missett, as misspelled last week.

Jack Norworth will do double duty the coming week, appearing at both the Victoria and Orpheum, Brooklyn.

125TH STREET.

If the capacity business Monday night was due to the quality of the bill presented last week, next Monday night's attendance will suffer sadly in comparison. After the bill had received a fairly good start and had the audience in the best of humor, along came Lola Cotton with twenty minutes of "mind reading," followed by Marie Wainwright in a slow, talky sketch which put a crimp in everything.

Miss Wainwright is using "Our Baby," the same silly piece she exploited last season, with only the finish changed. The real thing in the "kid" line instead of a dog is now brought on at the climax. The baby should make a yell for the big end of the purse, for to the applause accorded the players it can rightly lay claim. Miss Wainwright makes a stunning appearance, which simply emphasizes the fact that Alexander Frank (her leading man) should take himself to a tailor and secure real evening clothes.

One or two new faces in the cast are the only changes noticeable in Joseph Hart's "Futurity Winner." James Gordon is now cast as Wright Tarvin, while Mabel Caruthers holds down the role of Betty Shackleton, both improvements on their predecessors. Miss Caruthers especially stands out, being the best of several women who have played the part. The race scene Monday night was made more exciting and realistic by one of the horses becoming mixed up on the tread mill and throwing his jockey.

"If you want to be a sure enough hit give imitations." Mary Ann Brown announces this herself, and sure enough it was the imitations (the worst part of her act) which made her a real hit. Miss Brown sings three character songs before she hands out the imitations, and sings them so well it might be advisable for her to stick to this line of work entirely. It is only a question of having the proper material with Mary Ann ("The Mysterious").

Monroe, Mack and Lawrence gathered in plenty of laughs with their skit on the time-honored theme, "How to Get Rid of Your Mother-in-Law." The methods employed are along the broadest of farcical lines, but the skit is well handled by the trio. It pleases a great many and offends no one.

Lola Cotton is a wan looking little creature with a wistful smile who calls off the names on visiting cards, numbers on bills, etc., as her father passes through the audience pointing them out. The girl works well enough, but this sort of work is pretty well known in New York.

It is not exactly the brand of entertainment the public seeks in the vaudeville theatre. Miss Lola's youthful appearance is her greatest asset.

The natty Scotch dressing and good clean acrobatics of the Sutcliffe Troupe pleased immensely. Torcat, a French importation, is under New Acts.

The Majestic Trio, colored, is purely a one-man act, the comedian doing all the creditable work shown, his eccentric dance being characteristic and amusing. A woman and another man are on the stage while the comedian works.

Hetty King, the male impersonator, booked over here by Klaw & Erlanger, will open some time in October.

ALHAMBRA.

The speculators have awakened to the fact that a Broadway production is not the only place where the easy public will separate itself from the "hard earned" or the "easy come," as the case may be, to see a show. There were several on the job at Mr. Williams' up-town house the early part of the week, and not one wore a worried expression.

Harry Bulger and Katie Barry share equally the headline honors, and the same may be said of each. Mr. Bulger was a solid hit in the first half of the bill, and Miss Barry went equally well in the second.

Frank Byron and Louise Langdon easily carried away the laughing honors. Mr. Byron's "sissy" is always funny without being offensive. The clapping business, introduced by the comedian, in his song, made a great hit with the house, and they kept him singing until he had to beg off. The applause at the finish was not strong for the house had simply laughed itself out.

Shekla is doing the same routine as shown upon his arrival in this country. An Oriental setting would enhance the value of the act threefold. The woman is not a pretty sight on the stage, and should be redressed or, better still, taken out altogether.

One or two bits of new business are about the only changes noticeable with Snyder and Buckley. The "Tom-cat" duo is a good idea, but a better finish should be worked out for it. The ringing up of laughs, as a conductor does fares on a trolley car, is funny. The act went through with colors flying.

After hearing the English women sing three verses and two choruses to every song it is a pleasure to hear some one sing one verse and a chorus. Netta Vesta has hit upon this happy idea, and it goes remarkably well. Miss Vesta looked extremely pretty in a neat, simple frock of pink, and sang three songs so well that the audience clamored for more.

Dale and O'Malley followed Byron and Langdon, and for a time it seemed as though the "straight" man was giving an unconscious imitation of Mr. Langdon. The pair have evidently freshened up their talk a bit since last week but to no purpose. It's a long and expensive trip to England for an act of this character, when a five-cent ride on the subway will bring you to a point where a hundred better acts are asking for time, and their salary doesn't run into three figures.

Pongo and Leo did nicely at the beginning of the show, while Lucille Mulhall and company (New Acts) closed.

DELORIS IS BOOKED, MAYBE.

John DeLoris will leave soon to commence an engagement of four weeks over the Western States theatres in San Francisco, opening at the Princess.

DeLoris' salary is reported as \$600 weekly, with transportation for company and baggage paid both ways.

The Three Chevaliers, a DeLoris' act, has been engaged by the United and something like 27 weeks laid out for it. Mr. DeLoris says he could have obtained a season's booking for both acts through the Morris office had not the engagement with the United Offices prevented an acceptance.

COLONIAL BELLES.

Campbell & Drew's "Colonial Belles" this season starts an innovation in a burlesque show through a complete minstrel first part. Not one of the many minstrel "incidents," but old fashioned minstrelsy, with two sets of end men, soloists and a quartet, besides "gags" and jokes. A special set, and a very pretty one is carried, but owing to the size of the stage at the London, the full complement could not be placed when the "Belles" played there.

This minstrel idea is rather a good one. It lends an additional variety to the usual various forms of entertainment found under the heading of "burlesque." The fault, however, with the minstrel opening of the "Colonial Belles" as it now stands is that while all other details have been given attention, the songs and the jokes are those one expects to hear from a blackface organization playing the "tanks."

Ten girls wearing tights in white face are in the background. Neither does the band, of considerable size, black up. Just now the minstrel band is composed of men, but it was and is the intention of the management to install a female musical department which will add immensely to the appearance.

All the attention apparently showered on the minstrel opening for the olio of four numbers is held up by Bedini and Arthur and Charles Falke. Following the vaudeville division comes the usual burlesque, in this case, not even "usual," for it is slow and tiresome. Jean Bedini wrote it, and named the burlesque "It Happened in Paris," but that particular burlesque as played a week ago could not have happened anywhere, much less in the gay spot mentioned. It can be worked up, however.

There are two "numbers" in the entire program, one during the first part when Pudge Catto and her six "Dancing Jockeys" sing some patriotic stuff, and again at the end when Miss Catto and Frankie Heat lead a selection. These two girls are the sole principals, but are sufficient.

The latter, ten or twelve, are fairly good looking and willing, but require more rehearsing.

Mr. Falke is manager as well as the singer of the illustrated songs, an olio feature well liked. Mr. Bedini, with his catchy foreign accent, is the interlocutor among the minstrels, the only one of the blackface men wearing a wig not resembling a bunch of straw.

Phil McFarland and Mike McDonald fill the ends at first, followed by Billy Evans and Eddie Horan. Mr. Horan can dance and this helps a whole lot.

Miss Heath and Belle Morrison do a "sister" act in the olio, and get away with it through Miss Heath's good looks, which are on a par with those of Miss Catto, a lively young girl who wants to be busy all the time and should have the dance.

Bedini and Arthur are making the hit of the show with their juggling act, "Arthur" turning out to be a first-class comedian, while McFarland and McDonald, "The Laughsmiths," are still clinging to the routine of last season, including the alphabetical recitation.

The "Belles" will be a good show. They are away from the ordinary already, but it must be considered that to give a good performance there must be something besides the mere skeleton of one to make it.

Time.

REILLY & WOODS.

The singing and dancing feature is subordinated to the comedy and upon the fun-making of Pat Reilly, George X. Wilson and Victor Hyde the "Reilly and Woods" show of this season makes its chief bid for favor. The first named pair hold the stage for long intervals in the first part, and manage to extract a good deal of fairly laughable matter out of an almost recognizable travesty upon "Cleopatra."

Pat Reilly has a really funny grotesque makeup as "Julius Sneezzer," and handles an Irish comedy role in his familiar broad fashion. He gets away somewhat from the burlesque type, and puts a certain amount of originality into his work. The burlesque audiences like him.

Wilson trails in a second place, playing a German that shows nothing to particularly raise him above the average of the class. In the opening it was his part of burlesque Roman that made his work funny rather than any distinctiveness that he brought to his individual contribution. In the burlesque he degenerated to the position of a mere "feeder" for Reilly.

Of the women principals Nettie Hyde stood out for her conspicuous dancing ability, although she was not listed in the cast. She has an agreeable voice of no great pretensions, but adequate for burlesque purposes. Her only rival was Ruth Wright. Miss Hyde wears boy's clothes for a number, and looks well in them, but she spoils the picture by her failure to wear a proper wig.

Miss Wright comes to the surface only casually in the pieces, but in the olio she has the stage all to herself in an illustrated song specialty, running very much to the sentimental ballads. She scored about as strongly as anyone else in the vaudeville part.

Maude and Allie Clarke, of the Three Electric Clarke Sisters, did nicely in the pieces, although their olio specialty was cut down to nothing owing perhaps to the absence of one of the girls. In the first part Maude was attractively garbed in black tights, while Allie got away with the statuesque role of "Cleopatra."

The numbers were rather widely scattered, and the intervals, filled by the clowning of Reilly and Wilson, seemed at times to stretch themselves out interminably.

The same lack of snappiness and speed was noticeable in the running off of the numbers. The dressing of the chorus was well enough, with a good deal of variety and the usual number of changes, but the girls worked without enthusiasm and there was little novelty or brilliancy about the chorus arrangement. Pretty stage settings have been provided for both pieces.

The Big Four Quartet make up a pleasing singing number. They work straight, uniformly dressed in Tuxedos.

Wilson comes into the olio with a talking and singing sketch that could be spared. At least he might replace Miss De Monville, the woman who plays opposite him, for somebody who could play the part with some degree of animation and help a bit in the songs.

Vic and Nettie Hyde contributed a splendid dancing and singing act. Both have good strong voices, and are exceeding fast and skillful dancers.

The burlesque runs along by the same old route, with nothing to mark it as either unusually good or bad.

Rush.

GAY MASQUERADERS.

Robert Manchester has organized his "Gay Masqueraders" into a good show, well up to the mark in fast moving comedy action, nicely supported by a seventeen-girl chorus. There are points which will be laid open in many of the circuit's houses to the censor's blue pencil, but the "stag" audience of the Star Theatre, Brooklyn, where the show is the attraction this week, found quantities of uproarious entertainment. It may be that the theatre, rather than the show's management, caused this condition.

Offenses against strict good taste are pretty frequent through the first part and burlesque, but there is this much to be said in its defense, that it is consistently funny and shaded down to a fair degree of delicacy. The numbers are nicely arranged and throughout the dressing scheme is gorgeous. The opening costume is a good burlesque model. It is an ankle length frock plentifully bespangled in brilliant colors, which are arranged to give a large degree of display and still remain within the bounds of excellent taste. The finale of the burlesque brought out a similar costume, and between were scattered changes without count. One, a simple arrangement of purple, was decidedly fetching. It went with one of the song hits of the show, a mildly spicy ditty called "Mary Wise," sung by Susie Fisher. Another number by Jessie Hayward in the burlesque was received splendidly.

Billy Hart has a quantity of capital funmaking aside from the material that is somewhat colored with blueness in a great deal of which he is concerned. Jessie Sharp, Miss Hayward and Miss Fisher have not a great deal to do in either piece, most of the time being consumed by the comedy and the numbers. The first part is short, but well written and excellently staged. It goes from opening chorus to finale without a letdown. The olio, one of the most imposing that has been shown locally so far this season, goes to increase the good impression the show has made, and the burlesque travels fast enough to keep the audience in its seats until the curtain.

Smith and Baker, eccentric dancers and singers, opened the olio with their amusing clown act and Smith's curious dancing. The pair might discard some of their valueless conversation in favor of more of the loose dancing of this member, keeping the singing about as it is under the present arrangement.

Hayward, Conroy and Hayward with "The King of Blackwells" could support a better place than second, but stage necessities forced it into that position. The capital work of the blackface comedian, Frank J. Conroy, carried it to a solid hit. Sherman and DeForrest as extra attraction, closed the specialty part with their screaming, whoop hurrah sketch. The military travesty is well thought out and its roughness is lost sight of in its irresistible good humor.

Stewart and Raymond went surprisingly well in a musical act, with several good imitations on the violin. The finish on the brasses earned applause, but the opening was poorly framed up. Susie Fisher contributed a passable single singing act, and Bessie Pardue's "Eight English Roses" with a leaderless dancing act modeled somewhat on the pony ballet style of work filled out the olio satisfactorily.

Rush.

GREATER NEW YORK STARS.

Messrs. Jacobs & Jermon have put out a vastly improved entertainment this year. Its women principals are the strong point, with Virginia and Maryland Tyson, as soubrettes, supporting the greater weight of responsibility in both pieces. The distribution of ad. lib. comedy is pretty generous, with a fair average of effectiveness, and in the first part the dressing of the Misses Tyson and chorus is lavish to a degree. The costumer does not enter so conspicuously in the burlesque. Indeed, in the closing part the chorus wore the same costumes throughout.

The burlesque occupies only thirty minutes, however, and even for that time appears to have been rather carelessly thrown together. Joe Buckley has a semi-straight role in the opener and handles it fairly well. James J. Howell is the principal co-edian, supported in the comedy labors by Harry Emerson as a Hebrew, and J. E. Hoyt as a German, all of whom score a fair number of laughs.

The chorus is well picked for good looks and the numbers in which the girls are involved are nicely staged and well handled. The Tyson Sisters lead most, and with their good looks and singing ability go a long way toward making them entertaining. The woman of Marion and Hoyte, an olio item, recruited from vaudeville this year, is not listed among the principals in the first part, but has a song or two there, and ran the Tyson girls a close race. She appeared in the program for the burlesque as Frankie Berkes, and did exceedingly well with a novelty song called "I'm Not Your Man" or something to that effect.

The olio is one of the fastest in its running seen so far this season. All the turns are short and there is a good variety. The Tyson Sisters are featured in a singing specialty backed up by four girls. Both the girls and the sisters have a couple of changes, and the act went very nicely.

There is likely to be some discussion as to the ownership of Marion and Hoyt's act "The German Toreador," between that pair and "The Runaway Girls." The Clark show is using pretty much all the same material with a good deal the same business, and whole sections of dialogue verbatim.

The Bob White Quartet, a male singing organization which is prominent in both pieces, open the olio without change of costume.

The Wheelers have an eccentric juggling act with a good deal of comedy. The man does all the work, while Nellie Wheeler acts as assistant in a pretty frock.

The Buch Brothers have added a quantity of new material to their acrobatic act. The finish has been immensely strengthened. Instead of the long series of somersaults by the comedian, they now finish with a double backward somersault followed without pause by a double forward by the straight man, and a double by the comedian. The act goes with a high degree of speed and holds interest.

Howell and Emerson got away in good shape with a conversation, thanks to a strong comedy dancing finish.

The dialogue and business of the show would be classed as "clean" and free from offensive suggestiveness except for a small bit in the first part, where the talk approached the danger line.

Rush.

HAMMERSTEIN'S.

There is an elementary rule of dramatic construction that the stage "aside" is to be avoided in all but absolutely necessary instances. It takes the speaker out of the picture and tends to destroy the illusion. What then shall we say of the coarse and brutal expedient used by Robert Hilliard in permitting one of the characters in his really admirable dramatic sketch, "The Man Who Won the Pool" to appear before the curtain in the makeup which he later wears in the sketch and make a bald announcement. "Mr. Hilliard wishes to state that the curtain descends for fifteen seconds during the action, and in this interval four days are supposed to elapse," observes Edwin Holland to the audience with crushing directness, just before the curtain rises on the sketch. Then he appears in his same announcement clothes and wants the audience to accept him as a rich clubman. Ophelia might as well rise from her property grave to acknowledge applause. That would be no worse a stage break. This bit of crudeness spoils a striking bit of dramatic writing, and if Mr. Hilliard can't see it this way, Mr. Hammerstein should make him.

Which indignant outburst is preliminary to the statement that with the exception of this jarring note, the Hammerstein bill this week puts up fast, concentrated entertainment of a sort that is not often enough seen. The show starts off nicely with the Vedmars. This pair work with a lot of speed, and although they have nothing particularly striking to offer either in the straight acrobatic or comedy department make an attractive item.

Gracie Emmett is universal in her humor. The Times Square audience enjoys its wholesome appeal quite as thoroughly and openly as does the Pastor or the Union Square clientele, than which there could be no better test of the excellence of her Irish characterization.

Monologists may come and monologists may go, but the unctuousness of James Thornton's solemn wit goes on forever. Thornton has nothing materially new to show, but he was received with open arms, and audible enthusiasm, even to a demand for a curtain speech. A new song called "The Great White Way," by Thornton himself, went splendidly.

Mathews and Ashley scored a solid hit in the difficult position following the intermission. The old act is in use up to the parodies. To this point it went nicely enough, but when the pair dealt out a budget of screamingly funny new parodies, the audience simply wouldn't let them go. There are three in the bunch, and every one "splits the plate" as they say on the Polo Grounds "bleachers."

The Four Fords are the only act that has survived the fall moving to the downstairs house. The act remains unchanged and won as large a reception as it ever did.

It is remarkable how deeply ingrained in the makeup of the theatre-going public is the enthusiasm for patriotic display. The Human Flags never got a more vociferous burst of applause from a burlesque audience than from the usually blasé patrons of the Victoria. They closed the show at 11:10 and accomplished the uncommon feat of checking the usual 11 o'clock exodus.

Ethel Levey and the Maharenkos are under New Acts. *Rush.*

NEW YORK.

Four acts on the New York's bill this week played at the opening show, and have been appearing there since. This did not give much novelty to regular attendants, for there are but nine acts altogether, exclusive of an imported moving picture (New Acts).

On Monday evening the house was well filled, but it did not contain a capacity audience, although the matinee was packed. There is no "big name" on the program. Two unfamiliar foreign acts, Gus Elen and Claire Romaine, both of whom will probably become well known in time, have not the American reputation enjoyed abroad, and can not yet be considered drawing cards. They are reviewed under New Acts.

It will probably develop that a more scattering change of program will occur weekly at the theatre. The New York vaudeville public wouldn't object to see a particular feature in weekly succession, perhaps, but it is not educated to view almost the same show continuously.

Grace Hazard, one of the hold-overs, still occupies the "No. 2" position, although just as big a hit in her third week as when she first opened. Miss Hazard is now wearing the tights in which she looked so well upon her vaudeville debut. It seems as though fourteen shows each week were commencing to tell upon Miss Hazard's voice. Her comic-opera training did not insure her against this condition, and the young woman should be careful lest her voice become strained. She is singing a great deal during the day in a house where smoking is permitted.

There are still five nationalities represented during the entertainment on the stage. The Alexandroff Troupe was moved up to third from the closing position after the Monday matinee. They are active and a first-class Russian dancing act, but the stoutest woman of the company is apparently impressed with her good looks since the successful opening. She overuses the stencil around her eyes and never tires of posing.

A newcomer from the United States is James J. Morton, and Mr. Morton made them laugh. After the audience started, Mr. Morton kept the gait up to the finish. He had some new and amusing matter, and for the first time in history, Mr. Morton did not comment on the act preceding him.

This week it is Desroches and Bianca with the couple of dogs.

"The London Fire Brigade" does not seem to catch on at the New York, and this shortened the comedy supply on the bill. During its stay in other local theatres the piece proved a laugh winner of large dimensions. Dick McAllister, the short fellow, who was in the original cast, has been replaced, but even though his substitute is his inferior as a comedian, that is not the fault. There is something wrong with the piece as given at the New York. Either the audience is adverse to laughing after the rough play has been indulged in, or too much time is consumed in getting to the real comedy at the finish. The latter is probably nearer the correct solution. The closing position may have something to do with it.

Ollie Young and three brothers, opening the show, will be found under New Acts. *Time*

PASTOR'S.

There is very little new and nothing particularly startling on the Pastor bill this week. It is the kind of show which strikes Pastor's once in a while and which seems to occupy a longer time than it really does, making the bill draggy.

Except in two instances, one a contortionist and the other a palmist, the numbers are in teams or more, with the acts in "one" shoved to the forward part of the program.

The headliner, Lina Pantzer and company (New Acts) closed the show lightly, and the Mozarts (Fred and Eva), returning after a European trip. (New Acts).

Devlin and Ellwood offer a new sketch, and they with Gardner and Golder, and Gilbert and Gear are under New Acts.

Another act on the program displaying an amount of progressiveness is The Vynos (Harry and Madge) in their novelty number called "A Musical Farmyard." The Vynos have returned to Pastor's with all current music, lamentably lacking the last time they showed here. Two medleys alone contain enough popular airs to please an ordinary audience, but the entire repertoire has been brought up to date. The fault at present is it is too long, and the saxophone, together with the trombone, might be taken out without harm. Also if the Vynos should secure a back drop showing a garden of vegetable truck or a farmland in the perspective it would give more reality to the farmyard scene.

Marseilles did his contortions, and Cole and Clemens call their offering "My Uncle's Visit." Miss Clemens becoming quite strenuous with shrill voice at the close. It is as well to remember when playing Pastor's that you are not in Madison Square Garden, and Mr. Pastor admits the acoustics of his theatre equal those of any house in the city.

Kennedy and James play "Doctor Daffy," more so this time than ever, and Collins and Collins have a triple description on the program telling what they do, which they do, and the audience liked them. It might be well also to remark in passing that Mr. Kennedy is entitled to credit for being the first to say anything about an "affinity." He did it on Tuesday evening. The expression is still wandering around 14th street looking for a landing place.

Fred W. Dunworth is improving his palming. He is well up with the best now as far as cards and coins are concerned, but seems to stand still otherwise. Some new clothes and a few new expressions would go a long way towards a desirable end. Mr. Dunworth's "Dream of Wealth" once told is enough. To save time, it might be printed on the program.

Harry Burns in bag punching exercises, opening the show, is the best dressed man on the bill. He has a neat athletic act, with a pretty opening. *Time*

The Orpheum, the renamed El Dorado at Atlanta, Ga., managed by Weber & Rush, will open on Monday. Jules Delmar, of the United Offices, will attend to the bookings for the house. Its only opposition in the city is the Pastime Palace, playing the smaller acts.

Mrs. Silbor, of the Four Silbors, this week became the mother of a son.

TWENTY-THIRD STREET.

It is a well-selected and smooth-running show at the Twenty-third Street Theatre this week. The bill is straight vaudeville, with no dramatic sketch or other number away from the variety atmosphere to break into the light entertainment. The orchestra, now increased to an imposing organization ten strong, did not do its part, showing almost inexcusable roughness at times. Kitty Traney's act was seriously injured by the musicians failing to play the incidental music properly, and the pony became nervous at the erratic performances of the trap drummer.

Marshall P. Wilder is featured in the billing. Mr. Wilder has an unerring instinct which directs his points to the appreciation of his audiences. The Twenty-third Street house is notoriously a difficult one to amuse, but in three minutes Wilder had them interested in his quaint stories, and held their attention to the abrupt finish of his unique monologue. The matter has undergone no particular change over the summer.

The program was shifted about considerably, Kitty Traney having the closing place instead of the programmed position midway on the bill. Hers is a bright act, with a brilliant tasteful dressing arrangement and a routine sustaining interest to the end. Miss Traney herself makes a charming stage picture, and works with a graceful sureness that adds a good deal to the offering.

Oterita has sifted down rather closer to the bottom of the deck, being this week in the opening place. Aside from her striking brunette beauty, the printed declaration that she is Otero's sister, there is not a great deal about the dancer to claim attention. Her dancing is uniformly pretty and graceful, but she falls far short of being the sensation the program describes.

The Five Majors, back from England, offer an interesting fifteen minutes. The act is quiet, although it has clean comedy values of a sort and the red jackets of the quintet add a pretty touch of color to the stage picture. During their occupancy of the stage something is doing every minute, and the five are working together in a well-knit singing organization with a good deal of novelty in its arrangement.

Mr. and Mrs. Gardner Crane scored their usual volume of laughter in the farcical sketch "Am I Your Wife?" It takes a good deal of rather obvious structural carpenter work to support the misunderstanding upon which the sketch is built, and one's credulity is stretched even to the breaking point to accept some of the situations, but the action develops quantities of good natured humor of not too subtle a sort. The pair handle the familiar roles of a newly wed couple smoothly and with a certain degree of distinction.

The "Six English Rockers" with Nellie Florede and their novelty singing and dancing numbers carried the entertainment forward for eighteen minutes or so. The girls now make up a better dancing sextet than formerly and play with uniform skill, while Miss Florede does nicely as leader of the act.

La Petite Mignon, impersonator, and Alexander and Goines, colored comedians, are under New Acts. *Rush*

Katie Rooney has been booked for 40 weeks by the United.

- Fisher, Mr. and Mrs. Perkins, Orpheum, Atlanta, Ga.
 Finlay & Burke, 274 W. 40, N. Y.
 Fisher, Robert, Lady Birds, B. R.
 Fisher & Berg, Rents-Santley, B. R.
 Fisher & Berg, Rents-Santley, B. R.
 Flatow & Dunn, 206 E. 14, N. Y.
 Fleming, May Agnes, Pat White's, Gaiety Girls, B. R.
 Flomen & Miller, Kentucky Belles, B. R.
 Flora, Mildred, Night Owls, B. R.
 Fletcher, Chas. Leonard, 121 W. 42, N. Y.
 Fogarty, Frank, Keith's, Phila., Pa.
 Forber, the Marvel, 133 W. 9, South Boston, Mass.
 Forbes, Famous, Welland, Cumberland, Md.
 Forbes, Mr. and Mrs. Arthur, Shea's, Toronto, Can.
 Forte, E. & Dog, Bennett's London, Can.
 Forrest, Edythe, Innocent Maids, B. R.
 Forrests, Musical, 59 Dearborn, Chicago, R. 508.
 Foster & Foster, Empire, Hoboken, N. J.
 Fostelle & Emmett, 40 W. 28th, N. Y.
 Foster, Geo., Central, W. C. A., Chicago.
 Fox, Mort, Parisian Widows, B. R.
 Fox & Hughes, Empire, B. R., Idaho, Indef.
 Fox, Will H., Empire, Shepherds Bush, Eng., 23; Empire, Cardiff, Wales, Eng., 30.
 Fox, Will, Lady Birds, B. R.
 Franks, Two, Cole Bros., C. R.
 Franks & Franks, Robinson's Shows, C. R.
 Frank, George, Lady Birds, B. R.
 Francis, Harry, Jolly Girls, B. R.
 Frey & Allen, Ideals, B. R.
 Frey, Frederick, O. H., Walden, N. Y.
 Fredo & Dare, Mohawk, Schenectady, N. Y.
 Frederick Bros. & Burns, Hopkins, Louisville, Ky.
 French, Snyder & Poole, 200 N. Gay, Baltimore.
 French, Henri, Orpheum, New Orleans, La.
 Frey Trio, care Chicago Evening Post, Chicago.
 Frosto, Chas., W. 6, Fairbault, Minn.
- Galande, 82 Summer, Brooklyn.
 Gales & Nelson, 101 Grand ave., Brooklyn.
 Garden & Somers, Toredors, B. R.
 Gardner & Madden, Lakeside pk., Akron, O.
 Gardner Children, 1858 N. 8th, Phila.
 Gardner, Andy, Bohemians, B. R.
 Gardiner & Vincent, Empire, New Cross, London, Eng., 23; Empire, Shalford, London, Eng., 30.
 Gardner, Jack, Orpheum, Allentown, Pa.
 Gartell Bros., 418 So. Main, Gloversville, N. Y.
 Garrity Sisters, 23 Crystal, Rock Island, Ill.
 Gassman, Josephine, Madgeburg, Germany, to Sept. 30.
 Gavin, Platt & Peaches, Novelty, Denver, Col.
 Gaylor & Graf, 244 W. 16, N. Y.
 Gaylor, Bobby, 5108 Princeton ave., Chicago.
 Gibson, Fay, Standard, Davenport, Ia., Indef.
 Gilbert, Vesta, 46 W. 28, N. Y.
 Gilroy, Haynes & Montgomery, Majestic, Madison, Wis.
 Gilmore, Stella, Jolly Girls, B. R.
 Glend, Art, Crystal pk., Joplin, Mo., Indef.
 Girard & Gardner, Amityville, L. I., N. Y.
 Gladstone, Ida, 335 W. 50, N. Y.
 Glocker, Chas. & Anna, Bowery Burlesquers, B. R.
 Gold, Russian Troupe, Hagenbeck-Wallace; C. R.
 Goldsmith & Hoppe, Poli's, New Haven, Conn.
 Goldin, Horace, Scala, Antwerp, Belgium, to Sept. 30.
 Gordon & Marx, 236 W. 38, N. Y.
 Gordon, Amy, Rose Sydel, B. R.
 Gilmore & Castle, Empire, Vallejo, Cal.
 Gordon, Cliff, 8 E. 106, N. Y.
 Gordons, Bounding, Folies Bergere, Paris, to Sept. 30.
 Gordon, Max, Reeves Beauty Show, B. R.
 Gorman & West, 52 E. 88, N. Y.
 Goss, John, Star, Donors, Pa.
 Gotham Comedy Quartet, City Sports, B. R.
 Grace, Two, Merry Maidens, B. R.
 Gracey & Burnett, Fair Hares, N. J.
 Grant, Anna, Pat White's Gaiety Girls, B. R.
 Graham, Geo. W., Seaside, Providence, Indef.
 Gray's Marionettes, 9th and Arch Museum, Phila., Pa., Indef.
 Greene & Werner, box 19, Macatawa Lake, Mich.
 Greeng, Frank, Tiger Lillies, B. R.
 Greer, Jack, Ideals, B. R.
 Groat, Al, Ideals, B. R.
 Groat, Marie, Ideals, B. R.
- Haines, Lola, Wonderland, Revere Beach, Mass., Indef.
 Hall, John G., P. O. B. 191, Leeds, Greens Co., N. Y.
 Hall, Isabel, Lady Birds, B. R.
 Hall, Alfred, Rollickers, B. R.
 Hallen & Hayes, Auditorium, Lynn, Mass.
 Hampton & Bauman, Favoros Orpheum, Buda-Hainlein & Lonnie, 706 1st, N. E., Washington.
 Harney, Bobby, Toredors, B. R.
 Hart, J. C. & Co., Tiger Lillies, B. R.
 Hayes & Carew, Bohemians, B. R.
 Hellman, Benj., Toredors, B. R.
 Hertzman, Julia, Imperials, B. R.
 Hardig, Billy, 4 Paw-Sells, C. R.
 Hart, Sadie, 1163 Jackson Ave., Bronx, N. Y.
 Harcourt, Frank, Mission, San Francisco, Indef.
 Harland & Rollison, B. R.
 Harrington, Hilda, Rose Sydel, B. R.
 Hart, Hungary, to Sept. 30.
 Harris, Bobby, Toredors, B. R.
 Harrison, Minnie, Rollickers, B. R.
 Hart Bros., Hagenbeck-Wallace; C. R.
 Harris, Sam, Welland, Clarksville, W. Va.
 Harvey, Harry, 5110 Cottage Grove ave., Chicago.
 Harvey & Adams, Barton's Auditorium, Norfolk, Va., Indef.
 Haskell, Loney, Shubert, Utica, N. Y.
 Harvey, W. S., & Co., 132 E. 17, N. Y.
 Hays & Carew, Bohemians, B. R.
 Hayes & Hale, 147 W. 127, N. Y.
 Hayes, Edmund, Jolly Girls, B. R.
 Hayman & Franklin, Tivoli, Sydney, Australia, to Jan. 20.
 Haynes & Harney, 144 East Bridge, Oswego, N. Y.
 Haynes, Beatrice, Broadway Gaiety Girls, B. R.
 Hazard, Grace, Tremont, Boston.
 Healy & Vance, 215 W. 106, N. Y.
- Hearn, Tom, Birmingham; Empire, London, Eng., 23; Glasgow Empire, London, Eng., 30.
 Heclow, Charles & Maria, 452 N. High, Chillicothe, O.
 Heffron, Tom, Clarendon Hotel, Cleveland, O.
 Hellman, Benj., Toredors, B. R.
 Henry, Capt., Burwood, Omaha, Neb.
 Henry & Francis, Jolly Grass Widows, B. R.
 Herbert the Frogman, Sells-Floto, C. R.
 Herbert & Rogers, Orpheum, Chicago.
 Herberman, Julia, Imperials, B. R.
 Hermann, The Great, Paris, Indef.
 Hess, Billy, Snrt Ave. O. H., Coney Island, Indef.
 Hess Sisters, 258 W. 55, N. Y.
 Heuman Trio, 358 Tulpehocken, Reading, Pa.
 Hewitt, The Frisco, Portland, Ore., Indef.
 Hibbert & Warren, Poli's, Hartford, Conn.
 Hickman, George, Jolly Grass Widows, B. R.
 Hiestand, Chas. F., 2639 Iowa Ave., St. Louis, Mo.
 Hilda, Mme., Sells-Floto, C. R.
 Hiltom, Marvelous, Fay Foster, B. R.
 Hines & Remington, Harrison, N. Y.
 Hissman, Capt. Walter, Circus, Exposition, Pittsburg, Pa., to Sept. 28.
 Hirschhorn, The, 207 S. 13, Omaha, Neb.
 Hebeosa, Two, Ringling Bros.; C. R.
 Hoch, Emilie & Co., Orpheum, Omaha, Neb.
 Holmen Bros., 200 E. 14, N. Y.
 Holt, Alf, Oct. 7, Moss Stoll Tour, England, Indef.
 Hopper, Chas., Ringling Bros., C. R.
 Howard & Howard, Springfield, Mass., Theatre.
 Howard Bros., 229 W. 38, N. Y.
 Howard, May, 3008 Prairie ave., Chicago.
 Howard, Harry & May, 155 So. Halsted, Chicago.
 Howelson, Capt. Carl, Barnum-Bailey, C. R.
 Hoyle, William, 10-5th, Attleboro, Mass.
 Hughes Musical Trio, Lincoln Hotel, N. Y.
 Hunsdon, Dad & Clara, Monarch, Lawton, Okla., Indef.
 Hyde, Mr. and Mrs. Robt., Camp Rest, E. Holden, Ma., Indef.
 Hyde, Walt, M. & Co., 8508 8th ave., Pittsburg.
- I
 Illustrores, Hotel Bertlett, Haverhill, Mass.
 Imhof & Corlone, Empire, B. R.
 Iman, The Great, 812 W. 24, N. Y.
 Innes & Ryan, Orpheum, Chicago, Ill.
 Irwin, Jack, Tiger Lillies, B. R.
 Italia, 356 Mass. ave., Boston.
- J
 Jacobs & Sardell, Sells-Floto, C. R.
 Jacobs & West, 107 E. 110, N. Y.
 Jackson Family, Columbia, Cin., O.
 Jeanne & Ellsworth, Barnum-Bailey, C. R.
 Joe, Jim & Jenny, Keith's, Boston, Mass.
 Jennings & Jewell, Knickerbockers, B. R.
 Jennings, William, Pat White's Gaiety Girls, B. R.
 Jerome, Nat. S., 1287 Washington, N. Y.
 Jewell's Manions, Tremont, Boston.
 Johnson, Chester, 333 8d Ave., N. Y.
 Johnson's, Musical, Empire, Swansea, Wales, 23; Empire, Newport, Wales, 30.
 Johnson & Dean, Krystal Palace, Leipzig, Germany.
 Johnston & Buckley, Empire, B. R.
 Jolly & Wild, Majestic, St. Paul, Minn.
 Jones, Roy, Figure Eight pk., Niagara Falls, N. Y., Indef.
 Jones & Walton, Lyric, Terre Haute, Ind.
 Jones & Sutton, 102 17, N. Y.
 Jordan, Tom, Lady Birds, B. R.
 Judsons, The Great, Altherr's Show, St. Louis, Mo., Indef.
 July & Faka, Cedar Point, Sandusky, O., Indef.
- K
 Kalmo, Chas. & Ada, Maywood, N. J.
 Kates Bros., Fair, Manston, Wis.
 Kaufman, Reba, & Inez, La Salle, Keokuk, Ia.
 Kaufman Troupe, Fair, B. R.
 Keegan & Mack, 92 3d ave., N. Y.
 Keeley Bros., Poli's, Waterbury, Conn.
 Keesey, Herbert, Dowling's, Logansport, Ind., Indef.
 Keller, Major, Buffalo Bill's; C. R.
 Kelle & Dixon, Bijou, Superior, Wis.
 Kelle, The Three, Gaiety, Galesburg, Ill., Indef.
 Kelly, Sam & Ida, Idle Hour pk., Pittsburg, Pa.
 Kelly, John T., Poli's, Bridgeport, Conn.
 Kelly, M. J., 46 Johnson, Brooklyn.
 Kemp, Wm. A., Irvidale pk., Warren, Pa., Indef.
 Kemp's Tales of the Wilds, The Angelus, Denver.
 Kennedy, Everett, Patterson House, Warwick, B. I.
 Kennedy Bros. & Mac, 68 West Ave., Bridgeport, Conn.
 Kennedy & Wilkens, 1553 Bway., W. R., N. Y.
 Kenton, Dorothy, Shea's, Buffalo.
 Kenyon, Healy & Joe Allmon, 67 So. Clark, Chicago.
 Kherna, Arthur H., Palace Hotel, No. Clark, Chicago.
 Klein, Ott Bros. & Nicholson, 16 W. 86, Bayonne, N. J.
 King, Sam & Nellie, 2374 Pitkin, Brooklyn.
 Kingsbury, The, Richardson Farm, North Carolina, Mass.
 KinKaid, Billy, Barnum & Bailey, C. R.
 Kina-Ners, 343 N. Clark, Chicago.
 Kiralfi Bros., 1710 3d ave., Evansville, Ind.
 Kirschhorn, 207 So. 13, Omaha.
 Knight & Seaton, 762 Morgan St., Springfield, O.
 Knowles, Harry, 1553 Broadway, N. Y., W. R.
 Knox, W. H., Elysian Grove, Tuscon, Ariz.
 Kolbase, Duke, Crystal, Elwood, Ind., Indef.
 Koppe, 215 E. 86, N. Y.
 Kratons, The, Empire, Paterson, N. J.
 Kurtis-Busse, 6 W. 8, Erie, Pa.
- L
 La Clair & West, 1233 N. Hutchinson, Phila., Pa.
 LaCroix, Paul, Poli's, New Haven, Conn.
 Ladell & Crouch, Columbia, Cincinnati.
 La Fleur, 4-Paw-Sells, C. R.
 Lakola, Harry, Star, Charleroi, Pa.
 Lamar, Leoda, Ringling Bros.; C. R.
 Lambert & Williams, Irwin's Big Show, B. R.
- La Marr, Harry, Garden, Revere Beach, Mass., Indef.
 La Mase Bros., College, Dayton, O.
 LaMont's Cockatoos, 215 Ohio, Chicago.
 Laredo & Blake, 325 E. 14, N. Y.
 La Reno, Art, Al Fresco pk., Peoria, Ill., Indef.
 LaRex, Wonderful, Ringling Bros.; C. R.
 La Tell Bros., O. H., Erie, Pa.
 La Velle & Grant, 23 E. 14, N. Y.
 LaVine Cimeron Trio, Empire, Hoboken, N. J.
 La Toska, 137 W. 22, Los Angeles.
 La Toy Bros., County Fair, Laporte, Ia.
 Lannan, Folies Bergere, Paris, to Sept. 30.
 Langer, W. J., Cole Bros., C. R.
 LaVeens & Cross, 1553 Bway, N. Y., W. R.
 Lauer, Chas., 199 W. 106, N. Y.
 LeClair & Bowen, Poli's, Worcester, Mass.
 Le Dent, Maryland, Baltimore, Md.
 Le Gray, Dollie, White City, Oshkosh, Wis., Indef.
 Leipsig, Nat. Palace, Leicester, Eng., 23; Hippodrome, Huddersfield, Eng., 30.
 Leonie de Lausanne, Folies Bergere, Paris, France.
 Le Pelletiers, 144 E. Elizabeth, Detroit.
 Leahy, Frank W., Manhattan, Norfolk, Va., Indef.
 Lee, Henry, Hotel Navarre, N. Y.
 Lee, Mr. and Mrs. J. P., People's, Los Angeles, Indef.
 Leeds, Adelaide, Parisian Widows, B. R.
 Le Ferre & John, 37 W. 28, N. Y.
 Leigh, Andrew, Jolly Girls, B. R.
 Leighton, Three, Shea's, Buffalo, N. Y.
 Le Maire & Le Maire, Grand, Topeka, Kan.
 Leonard, Gus, Acme, Sacramento, Indef.
 Leonard & Thornton, 57 W. 139th St., N. Y.
 Lenore & St. Claire, 4948 Easton, St. Louis, Mo.
 LeRoy & Woodford, Chas's, Washington, D. C.
 LeRex, Benson Co., Gen'l M'ly, Chicago, Ill.
 Leslie & Williams, Colegrove, Pa., Indef.
 Leslie, Bert, & Co., St. Louis, Mo.
 Levy, Bert, Keith's, Providence, R. I.
 Levy, Mrs. Jules, and Family, Family, North Adams, Mass.
 Levine & Leonard, Folies Bergere, Paris, to Sept. 30.
 Lewis & Harr, 16 Charles, N. Y.
 Lewis, Oscar, Pat White's Gaiety Girls, B. R.
 LeWitt & Ashmore, 296 N. State, Chicago.
 LeWitt & Ashmore, Crescent, Champaign, Ill.
 Libbey & Trayer, 302 W. 47, N. Y.
 Lina & Callajul, Fay Foster, B. R.
 Linn, Benn, Harp, Bway, City, N. J., Indef.
 Litchfield, Mr. and Mrs., 28 Homestead pk., Newark, N. J.
 Lindsay's Monkeys, White City, Chicago, Ill., to Oct. 20.
 Loder, Chas. A., Rose Lawn, Collegeville, Pa.
 Lomson, Willard, 228 Montgomery, Jersey City, N. J.
 Loder, John, Family, Erie, Pa., Indef.
 Loraine, Oscar, Shubert, Utica, N. Y.
 Louise & Dottie, Bowery Burlesquers, B. R.
 Lowe, Musical, 233 3d ave., N. Y.
 Lowell & Lowell, care Moss & Stoll, Eng., to Nov. 23.
 Lucas, Jimmie, Poli's, Springfield, Conn.
 Luck & Luck, 1553 Bway, W. R.
 Luckies, Two, 397 Sumpter, Brooklyn, N. Y.
 Luciers, 4, Onset Bay, Mass.
 Lucy, Lucier & Co., Orpheum, New Orleans.
 Lukana, 4, Lukens' Gym., Reading, Pa.
 Lyons Bros., Novelty, Denver, Col.
 Lyons, J., Champagne Girls, B. R.
- M
 MacDonough, Ethel, Cook's, Rochester, N. Y.
 Mack, Two, 245 N. 50, Phila.
 Mack & Dugal, 7500 Drexel, Chicago.
 Mack, James Wesley, Rose Sydel, B. R.
 Machow, Geo., Bijou, Oshkosh, Wis., Indef.
 Malvern, Jake, Pat White's Gaiety Girls, B. R.
 Malvern, Otto, Pat White's Gaiety Girls, B. R.
 Malvern, Frank, Pat White's Gaiety Girls, B. R.
 Manley & Sterling, 152 Lake, Chicago, Kremer.
 Manhasset Comedy Four, Rose Sydel, B. R.
 Manning Trio, 95 Washington, Chicago, care Zaskell.
 Mantell's Marionettes, Novelty, Oakland, Cal.
 Mantell Family, Cole Bros., C. R.
 Marion & Pearl, Bennett's, Quebec, Can.
 Marco Twins, World's Beaters, B. R.
 Mario, Berger & Mario, 62 E. 8, N. Y.
 Mario Trio, Washington Society Girls, B. R.
 Marks, Clarence, Broadway Gaiety Girls, B. R.
 Marion & Lillian, Tiger Lillies, B. R.
 Marso, Covington, Poli's, Springfield, Mass.
 Martyn, Great, Rose Sydel, B. R.
 Martines, Grand, Covington, Ky.
 Martin, Dave & Percle, Prince Hannibal, Mo.
 Marshall & King, Bowery Burlesquers, B. R.
 Martz, Joe., 1623 Hancock St., Brooklyn, N. Y.
 Mason & Filburn, Coeur d'Alene, Spokane, Wash., Indef.
 Mason & Doran, Sheedy's, Pleasant St., Fall River, Mass., Indef.
 Mason & Keeler, Hopkins, Louisville, Ky.
 Mack, James W., Rose Sydel, B. R.
 Majestic Musical Four, Keith's, Syracuse, N. Y.
 Marckley, Frank, Family, Erie, Pa.
 Marlowe, Plunkett & Co., Bijou, Wheeling, W. Va.
 Mathews & Ashley, 308 W. 42, N. Y.
 Maxwell & Dudley, 106 W. 90, N. Y.
 May, Arthur O., Moline, Moline, Ill.
 McAnnans, The, Prague, Austria.
 McCabe, Larry, Imperials, B. R.
 McCabe, Jennie, LaSalle, Chicago, Indef.
 McPhie & Hill, Bennett's, Montreal, Can.
 McFarland & Murray, Champagne Girls, B. R.
 McGlinn Bros., 75 Bradford, Springfield, Mass.
 McKenize & Shannon, Poli's, Waterbury, Conn.
 McLeod, Andy, Innocent Maids, B. R.
 McMahon's Minstrel & Watermelon Girls, Orpheum, Brooklyn.
 McCabe, Jack, Century Girls, B. R.
 McCormick, Hugh, Lyric, San Antonio, Tex.
 McCree & Gilroy, 2841 W. First av., Coney Island, N. Y.
 McCune & Grant, 3 Banton, Pittsburg, Pa.
 McDuff, James, National, Steubenville, O.
 McGrath & Paige, Altmeyer, McKeesport, Pa.
 McLaughlin, H. C., Sheridan, Phila.
 McNamee, 194 W. 40, N. Y.
 McSorley & Elenore, Coeur d'Alene, Spokane, Wash., Indef.
 Mells, Two, Howard's, Chicago.
- Melmon Trio, 97 Park, Chicago.
 Melvin Bros., Innocent Maids, B. R.
 Melvey Trio, 97 Park, Chicago.
 Melrose Troupe, 109 Clinton, Bridgeport, Conn.
 Melville & Aselle, Maple Lodge, Grass Lake, Mich.
 Meredith Sisters, 202 W. 80, N. Y.
 Merritt, Raymond, 59 Comfort St., Rochester, N. Y.
 McCre & Davenport, Hagenbeck-Wallace, C. R.
 McGregor, Lulu, Grand, Altona, Pa., Indef.
 Middleton, Gladys, Fischer's, Los Angeles, Indef.
 Miets Dogs, State Fair, Mansfield, O.
 Mignon, Helene, Empire, St. Paul, Indef.
 Mills, Joe, Rollickers, B. R.
 Mills, Wm., 20th Century Maids, B. R.
 Miller, Harvey F., Majestic, Madison, Wis.
 Millard Bros., Crackerjacks, B. R.
 Millard, Frank, Lady Birds, B. R.
 Millership Sisters, Watson's, B. R.
 Millette, Ed., Ringling Bros., C. R.
 Military Octette, Keith's, Philadelphia.
 Miller, Grace, Phila's, Richmond, Ind., Indef.
 Mills & Loria, 114 E. 11, N. Y.
 Millman Trio, Scala, Copenhagen, Denmark, to Sept. 30.
 Mills & Morris, Clarendon Hotel, N. Y.
 Milton, Mr. and Mrs. Geo. W., Star, Atlanta, Ga., Indef.
 Mitchell, Dancing, 85 Cooper, Brooklyn.
 Mitchell, Sisters, Monarch, Lawton, Okla., Indef.
 Mitchell & Quinn, 20 Bay 26, Bensonhurst, L. I.
 Monroe, George, 1553 B'way, N. Y., W. R.
 Montambo & Hurl Falls, Empire, B. R.
 Montgomery & Moore, Hathaway's, Malden, Mass.
 Moore & Dillon, Fay Foster, B. R.
 Montague's Cockatoos, 135 W. 26th, N. Y.
 Montroy, 814 Western Ave., Allegheny, Pa.
 Montrose, Louise, 450 So. First Ave., Mt. Vernon, N. Y.
 Mooney & Holben, Hippodrome, Birmingham, Eng., 23; Argyle, Gloucester, Eng., 30.
 Moore, Lou W., Hagenbeck-Wallace; C. R.
 Moorhead, Harry, (Dreamland), Norfolk, Va., Indef.
 Moran, Pauline, 152 S. Pauline St., Chicago, Ill.
 Morette Sisters, 141 N. Gay, Phila., Pa.
 Morre, Chas., Lady Birds, B. R.
 Morse, Billy, Ambuser Music Hall, Aberdeen, Wash., Indef.
 Morse, Bon., 119 E. 14th St., N. Y.
 Morton, James, P. C. C. 147 W. 45, N. Y.
 Morton, Ethel, Electric pk., Galveston, Tex., Indef.
 Morton, Ed., Rollickers, B. R.
 Morton, Fred W., Keith's, Philadelphia.
 Morrison, John, Seattle, Wash., Indef.
 Mowatts, The Peerless, 1904 Windsor av., Chicago.
 Mullen & Correll, Keith's, Boston.
 Muller, Chas. & Muller, Lyric, Sioux City, Ia.
 Muller & Muller, Orpheum, San Francisco.
 Mullin Sisters, Washington Society Girls, B. R.
 Murphy & Andrews, 116 Washington pk., N. Y.
 Murphy, Stanley & Murphy, 418 Central, Brooklyn.
 Murphy & Magee, Ideals, B. R.
 Murphy, William O., 14 W. 40, N. Y.
 Murphy & Palmer, Crystal, Frankfurt, Ind.
 Murphy, Geo. P., Tiger Lillies, B. R.
 Murray, Clayton & Drew, Park, Hartford, Conn.
 Murray Sisters, 239 W. 52, N. Y.
 Murray, Elizabeth M., care Jno. Murray, Orchard, Col.
 Martha, Lillian, 211 E. 10, N. Y.
- N
 Nagel & Adams, Bennett's, Montreal, Can.
 Narelle, Marie, Christchurch, New Zealand, Indef.
 Natus, Julie, Tiger Lillies, B. R.
 Neff, John, Howard's, Chicago.
 Nellie, Nellie & Chapman, Orpheum, Minneapolis, Minn.
 Nelson-Fornum Troupe, 3141 Beverly rd., Brooklyn.
 Nelson, Katherine, Bennett's, Montreal, Can.
 Nevaros, Four, Forepaugh-Nella Bros.; O. R.
 Newcombe, Lew H., Majestic, Chicago.
 Newell & Niblo, Alhambra, Paris, France, to Sept. 30.
 Newell Sisters, Jolly Girls, B. R.
 Newman, Jules, Lady Birds, B. R.
 Newport Bros., Casino, Buenos Ayres, S. A., Indef.
 Niblo, Fred, South Africa.
 Nicolai, Ida, Bohemians, B. R.
 Niemeyer & Odell, Star, Quincy, Ill.
 Night With the Poets, G. O. H., Syracuse, N. Y.
 Night on a Houseboat, A. Orpheum, Allentown, Pa.
 Nixon & Eaton, 552 W. 32, N. Y.
 Nooses, The, New Brighton, Pa., Indef.
 Novello, The, Barnum & Bailey; C. R.
 Nugent, J. C., Cadillac Hotel, N. Y.
- O
 O'Brien-Havel, 616 52, Brooklyn.
 Odell & Kinley, 3405 Collingwood, Toledo.
 Ogden, Helen, 279 Clybourne, Chicago.
 O'Hana San, Orpheum, Los Angeles.
 Olivers, 8, Cole Bros., C. R.
 Omega, Ollie, Parisian Widows, B. R.
 Ollie, Tounnie, Pat White's Gaiety Girls, B. R.
 Onlay Trio, Alhambra, Paris, France, to Oct. 15.
 Orloff, Olga, Toredors, B. R.
 O'Rourke & Marie, Merry Makers, B. R.
- P
 Papina, Wintergarten, Berlin, to Sept. 30.
 Palfrey & Hoeder, Keith's, Providence, R. I.
 Paradise Alley, C. & P. 234 St. N. Y.
 Parisian Grand Opera Co., 636 Lexington, N. Y.
 Patty Bros., Ringling Bros.; C. R.
 Patton, Grace, Rollickers, B. R.
 Paula, N., Orpheum, Denver.
 Paul, Kathryn, Rollickers, B. R.
 Pendleton, The, 135 Pittsburg, New Castle, Pa.
 Pelots, The, Orpheum, Allentown, Pa.
 Pepper Twins, Lindsay, Ont., Can., Indef.
 Pero & Wilson, Drene, Meyers Co., Hornellsville, N. Y.
 Persl, Violet, Rollickers, B. R.
 Perry & White, Miss N. Y. Jr., B. R.
 Perry, Frank L., Pat White's Gaiety Girls, B. R.
 Perry, Clayton, Ideals, B. R.
 Petching Bros., Colonial, Lawrence, Mass.
 Peters, Phil & Nettie, Orpheum, St. Paul.

See explanatory note head of Routes.

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Picchiani Troupe, 104 E. 14, N. Y., care Tausig.
Pike, Lester, Fairhaven, N. J.
Pikham, George, Orpheum, New Orleans.
Pianophiles, Alhambra, N. Y.
Piper, Franco, Alhambra, London, Eng., to Oct.
Peters, 3, 12 Notre Dame de Lourdes, Montreal, Can.
Porter, Alice, Broadway Gaiety Girls, B. R.
Posner, Allan H., 486 Central Park W., N. Y.
Potter & Harris, Dominion, Winnipeg, Can.
Potter & Hartwell, Champagne Girls, B. R.
Powers, Mr. and Mrs. John T., People's, Los Angeles, Cal.
Prest, Cletta & Co., Bijou, Oshkosh, Wis.
Primroses, Musical, Star, Jeannette, Pa.
Pritzkow, Louis, Century Girls, B. R.
Pryors, The, Orpheum, Portland, Ore.
Psycho, Mlle., Mansfield, O., indef.

Quigr, Mackey & Nickerson, Grand O. House, Dayton, Ia.
Quintette, K-P 58th St., N. Y.

Radford & Valentine, Oxford, London, Eng., to Feb. 10.

Rain Dears, Poll's, New Haven, Conn.
Rainbows, Bagle, Hagerstown, Md.
Ramsey Sisters, 110-B Nassau Ave., Brooklyn.
Rastus & Banks, Alhambra, Paris, France, to Oct. 1.
Ravis & Von Kaufman, 315 E. 14, Kansas City, Mo.

Ray, Fred & Co., Orpheum, Oakland, Cal.
Rayno, Al., Box 68, Sharptown, Maryland.
Reded & Hadley, 270 W. 39, N. Y.
Redford & Winchester, Doric, Yonkers, N. Y.
Red & Earl, R. E. No. 3, Box 316, Los Angeles, Cal.

Reed, Harry L., Washington, Buffalo, indef.
Reed, Sam E., Cole Bros., C. R.
Reed & St. John, 454 Manhattan Ave., N. Y.
Reed, John P., Bijou, Jackson, Mich.
Reeves, Al, Reeves' Beauty Show, B. R.
Reilly, Johnnie, 219 E. 11, N. Y.
Remington, Mayme, Olympia, Chicago.
Rennet Family, Bijou, Jackson, Mich.
Rennetta, Bernard, Barum & Bailey, C. R.
Revere & Yair, Champagne Girls, B. R.
Reynolds, Abe, Miss N. Y. Jr., B. R.
Rialto Comedy Quartet, Poll's, Hartford, Conn.
Rianon, Four, Poll's, Hartford, Conn.
Rice & Cohen, Hoboken, N. J.
Rice & Elmer, 528 Vine, Philadelphia.
Richards, Chris, Orpheum, Los Angeles, to Sept. 30.

Richards, The Great, Family, Lebanon, Pa.
Rich Duo, 215 E. 18, N. Y.
Rio Bros., Tivoli, Dublin, Ireland.
Rice, Fanny, Utica, N. Y.
Rinaldos, The, Hoop Rollers, Wonderland, Wheeling, W. Va.

Ritter & Foster, Empire, Johannesburg, S. A.
Robert-de-Mont, Trio, Majestic, La Salle, Ill.
Rogers & Mackintosh, 121 W. 42d St., N. Y.
Ronalds, The, 138 Third, Detroit.
Robisch & Childress, Garrick, Burlington, Ia.
Robison, Marcotte & Co., 79 Poplar, Brooklyn, N. Y.

Robinson-Parquette Trio, Keith's, Portland, Me.
Robinson-Crook, Ida, Shea's, Buffalo.
Rockway & Conway, Majestic, Birmingham, Ala.
Rome, Mayo & Juliet, Wason's, Joplin, Mo.
Romola, Bob, Bijou, Davenport, Ia., indef.
Rooney & Bent, Trent, Trenton, N. J.
Rosales, The, Bijou, Jackson, Mich.

Ross, Clark, 1403 5th ave., N. Y.
Ross Sisters, Providence, indef.
Ross & Lewis, Empire, Dublin, 23; Liverpool, Eng., 30.

Rosso & Simms, Bowers Burlesquers, B. R.
Rousek, Jack, Air-Dome, Leavenworth, indef.
Russell, Fred, Bowers Burlesquers, B. R.
Russell, Fred F., 23 Burwood, Omaha, Neb.
Ryan, Zorella & Dias, Barum & Bailey, C. R.
Ryan & Richfield, O. G. H., Pittsburg, Pa.

Sattler, Chas., Lady Birds, B. R.
Savoy, The, Hagenbeck-Wallace, C. R.
Saunders, Bennett's, London, Can.
Sanford & Dargatz, 2422 So. Adler, Phila.
Salvaggis, 5, Miss N. Y. Jr., B. R.
Savage & Kell, 67 So. Clark, Chicago, care Brown.

Scharf Trio, 8130 Commercial Ave., Chicago.
Schell's, Mme., Lions, Ciro Bell, Mexico City, to Jan. 4, 1908.

Schepp, Grover, Rollickers, B. R.
Schmidt, H. H., 174 Chicago Ave., Chicago.
Schuster, Milton, Palace, Boston, indef.
Scott, Edouard, Grand, Reno, Nev., indef.
Scott, Great, Moore's, Portland, Me.
Scott, Mike, Ellis, Brooklyn, Ont., Can.
Seibini & Grovini, 35 Princess road, Kensington pk., London.

Sevensall, Seckton, Cal.
Seymour & Hill, Orpheum, St. Paul, Minn., 22.
Seymour Sisters, 1940 Nicholas, Philadelphia.
Seymour, O. G., & Co., Lyric, Danville, Ill.
Shah Manek, Pastor's, N. Y.

Shannons, Four, Utah, Ogden, Utah.
Sharrons, The, Empire, San Francisco, indef.
Sharpe, Dollie, Family, Fortville, Pa., indef.
Shaw, Margaret, Hargreaves, C. R.
Shaw, Aerial, Ringling Bros., C. R.
Sheva Bros., Gotham, Brooklyn.

Shelvey Bros., Novelty, Denver, C.
Sherman & Fuller, 553 N. S. Reading, Pa.
Sherman & DeForest, Gayety, Brooklyn.
Shipwrecked, Colonial, Lawrence, Mass.
Shinhardt, Aaron, Crystal, Detroit, indef.

Shone, Madelyn, Star, McKees Rocks, Pa.
Short & Edwards, 67 Midough, Brooklyn.
Shrodes, Two, Orpheum, Brooklyn, N. Y.
Sidman, Sam, Columbia, Oakland, Cal.
Sidonias, The, Parisian Belles, B. R.
Silbo & Emerson, 227 E. 25, N. Y.

Simpsons, The Musical, Young's Pier, Atlantic City, N. J.
Smith's Great Aerial, Ringling Bros., C. R.
Smith & Arado, 325 Converse ave., E. St. Louis, Ill.

Smith, Larry, Trenton, N. J.
Smith Bros., 66 Hawthorne, Hartford, Conn.
Smith, Wm. M., Broadway Gaiety Girls, B. R.
Smythe, Wm. H., Family, Scranton, indef.
Snyder & Buckley, Victoria, N. Y.
Somers, Al., & M. Cook, West River, Green Bay, Wis.
Somers & Storke, Ideals, B. R.
Somers, Zalmar, Pat White's Gaiety Girls, B. R.
Sonnett, Annette, City Sports, B. R.
Soper, Bert, Star, Altoona, Pa., indef.

Spencer, Lloyd, Lyric, Houston, Tex., indef.
Spooler, Lew H., Empire, B. R.
Spaulding & Dupree, box 285, Ossining, N. Y.



SPISSELL BROS. & MACK
COMEDY ACTORS
WEEK SEPT 18, MARYLAND, BALTIMORE.

Stafford, Frank, & Marie Stone, Dixieland, Jacksonville, Fla., indef.

Stanley, Mr. and Mrs. W. H., 443 Central, Brooklyn.

Stanley, Minna, City Sports, B. R.
Stanley & Scanlon, Wigwam, Frisco, Cal.
Stanton & Sandberg, 711 Orchard, Chicago.
Stants, Henry C., Hagenbeck-Wallace, C. R.
Steinert & Thomas, Auditorium, Pittsburg, Pa.

Sterling Bros., John Robinson, C. R.
Stevens & Boehm, 325 E. 14, N. Y.
St. Julia, M., Bijou, Winnipeg, Man., Can.
Steger, Julius & Co., Majestic, Chicago.
Stevens & Keeley, Washington Society Girls, B. R.

Stewarts, Musical, Bohemians, B. R.
Stewart, Harry, Rose Sydel, B. R.
St. Onge Bros., 22 Portland, Worcester, Mass.
Strickland, E. C., Family, Billings, Mont.
Stuart & Keeley, 2114, N. Y.

Stunning Grenadiers, Orpheum, Kansas City, Mo.
Sturgis, Ida, Imperial, B. R.
Stutsman, Chas., Ninewa pk., Peru, Ill., indef.
Sulker, Cole Bros., C. R.

Sullivan, W. J., Bijou, Jamestown, N. D., indef.
Sully & Phelps, O. H., Flahill, N. Y.
Summers & Winters, 5509 Prairie Ave., Chicago.
Sunny South, Orpheum, San Francisco.

Subers, Emile, Orpheum, Salt Lake City, Utah, 23.
Sutcliffe Troupe, Proctor's, Albany, N. Y.
Sullivan & Pasquelana, Orpheum, New Orleans, La.

Sutton & Sutton, 165 No. Clark, Chicago.
Sweeney, John S., 452 Turner, Allentown, Pa.

Sylvio, H., Forepaugh-Sells, C. R.

Taneau, Felix & Claxton, 331 E. 93d St., N. Y.
Tanna, Family, Elmira, N. Y.
Tarleton & Tarleton, Hagenbeck-Wallace, C. R.
Tasmanians, Four, Hagenbeck-Wallace, C. R.

Taylor, W. B., Cole Bros., C. R.
Taylor, Tell, La Salle, Chicago, indef.
Tegge & Daniel, 621 Soudard, St. Louis.
Tenors, Four, Pat White's Gaiety Girls, B. R.

Thor, Musical, Chester, Pa.
Thorne, Mr. and Mrs. Harry, Hotel Braddock, N. Y.
Thompson & Carter, City Sports, B. R.
Those 4 Girls, Olympic, Chicago.

Thum, J. G., Shenandoah, Pa.
Tianita Migdets, Wonderland pk., Minneapolis, indef.

Tiddiweinks & Dugan, 508 Hudson, N. Y.
Toledo Troupe, Novelty, Denver, Col.

Tomkins, William, H. & S., Toledo, N. Y.
Torcat, 220 W. 39, N. Y.

Tory, Musical, Lyric, Allentown, Pa.
Traville & Landers, Chutes, Chicago, indef.

Trillers, The, Sidinins, Clinton, Pa.
Troubadours, 3, Majestic, Chicago.

Truesdell, Mr. and Mrs. Howard, Orpheum, Reading, Pa.

Trolley, Car Trio, Hagenbeck-Wallace, C. R.
Troaders Quartet, Dixieland, Jacksonville, Fla., indef.

Turnwall, Nellie, pk., Detroit, Mich., indef.
Tybell Sisters, Sells-Floto, C. R.

Tyce, Lillian, Orpheum, Omaha, Neb.

Ussens, The, Bellevue, Remich, Luxembourg, to October 1.

Unita & Paul, 826 La Salle St., Ottawa, Ill.

Vagge's, Haymarket, Chicago.

Valdare, Bessie, Troupe, Orpheum, Denver, Col.

Valmore, Mildred, Toledors, B. R.
Valvino Bros., 107 E. 31, N. Y.
Van Diemen Troupe, Hagenbeck-Wallace, C. R.

Vardaman, 270 W. 39, N. Y.
Varno & Valdere, Sells-Floto, C. R.
Vardon, Perry & Wilbur, Crackerjacks, B. R.

Washer Bros., Orpheum, Chillicothe, O.
Walsh-Lynch & Co., Irwin's Big Shaw, B. R.
Walsh, George, Toledors, B. R.
Ward Trio, 656 29th, Milwaukee, Wis.
Washington, Blanche, Broadway Gaiety Girls, B. R.
Watson's Farnyard, Alhambra, N. Y.

Watson, Joe, K. J., Chickens, B. R.
Wayne, Al., West End, Green Bay, Wis.
Webb, Jodie, Tiger Lilies, B. R.
Wentworth, Vesta & Teddy, 200 Pratt, Meriden, Conn.

Webb, Harry L., Beatrice, Neb.
Webb, Mabel, Pat White's Gaiety Girls, B. R.
Webb's Seals, Capt. Forepaugh-Sells, C. R.
Weber, Chas. D., Bowers Burlesquers, B. R.

Weber, John, Broadway Gaiety Girls, B. R.
Wells, Pauline, Parisian Widows, B. R.
Wentworth, Vesta & Teddy, 200 Pratt, Meriden, Conn.
West, John A., 161 W. 68, Chicago.

West & Benton, Oak Park, Sacramento, indef.
West, Drane & Co., Empire, Springfield, Ill., indef.
West, Harry, Washington Society Girls, B. R.

Weston, Emma, Empire, B. R.
Weston, Willie, Hammerstein's, N. Y.
Whalen & West, Empire Palace, Edinburgh, Scotland; 23, Empire Palace, Glasgow, Scotland.
Wilson & LeRoy, 151 Kinsie, Sampson Co., Chicago.

Wheeler Children, 2514 N. 25, Phila.
Whelan & Seales, 305 W. 42, N. Y.
White, Ed. & Lolla, 502 E. 79, City.
White, Tom, Lady Birds, B. R.

White, Pat, Pat White's Gaiety Girls, B. R.
Whittle, 34 Glenwood Rd., Somerville, Mass.
Whittle, W. E., Maryland, Baltimore, Md.
Whitehead, Joe, 64 E. Adams, Chicago.

Whitehouse, The, travel; 23, Columbia, Cincinnati.
Whitman, Frank, Lyric, Dayton, O.
Whitman Sisters & Willie Robinson, 165 Tennessee Ave., Atlantic City, N. J.

Wilder, Marshall P., K-P, Newark.
Williams & Mayer, 300 W. 55, N. Y.
Williams, C. W., 3312 Jamaica, Richmond Hill, L. I.

Williams, Richard, Cole Bros., C. R.
Williams, Sam, Proctor's, Albany, N. Y.
Williams & Melburn, 165 Gregory, Rochester, N. Y.

Willard & Bond, Shubert, Newark.
Wilkins, Joe, Imperial, B. R.
Wilson Bros., Maywood, Ill.
Wilson, Tony, Heloise & Amoroso Sisters, 1 Prima rd., Brixton, London, S. E. Eng.

Wilson, Alf. & Mabe, Trocadero, B. R.
Windom, Parle, Cole Bros., C. R.
Winton's Seals, Barum & Bailey's Show.
Wolf Bros., Ciro Bell, Mexico.

Welling's Stallions, Ringling Bros., C. R.
Wood Bros., 207 E. 14, N. Y.
Wood, Ralph, Lyric, Ft. Smith, Ark., indef.
Woodward, V. P., 107 E. 31, N. Y.

Woodford's Animals, Rose Sydel, B. R.
Wond & Kingston, travel; Orpheum, Minneapolis, Minn.
Work & Ower, Shubert, Utica, N. Y.

Yackley & Bunnel, R. F. D. 6, Lancaster, Pa.

Yalto Duo, Empire, San Francisco, indef.

Yerzas, The, Forepaugh-Sells, C. R.

Yemamoto Bros., Emerald, Adams Co., O.

Young & Brooks, Lyric, Danville, Ill.

Young, Ollie and Bros., 50 Euclid, Columbus, O.

Young, Harry C., Lady Birds, B. R.

Zamloch, Grand, Tacoma, Wash.

Zaras, 4, 104 W. 40, N. Y.

Zazel-Vernon Co., Poll's, Bridgeport, Conn.

Zenda, Parisian Widows, B. R.

Zeno, Bob, 648 1/2, Portland, Ore.

Zimmerman, Al, Empire, B. R.

Zobedie, Fred, Forepaugh-Sells, C. R.

CIRCUS ROUTES

Barnum-Bailey.—Leavenworth, Kan., 16; Atchison, 17; Chillicothe, Mo., 18; Hannibal, 19; Moberly, 20; Marshall, 21; Kansas City, Mo., 23; Ft. Scott, 24; Springfield, 25; Joplin, Mo., 26; Parsons, 27; Pittsburg, Kan., 28; Ottawa, Kan., 30; Emporium, Oct. 1; Topeka, 2; Clay Center, 3; Beloit, 4; Salina, 5; Hutchinson, 7; Wichita, 8 (all in Kansas).

Buffalo Bill.—Grafton, W. Va., 18; Clarkburg, W. Va., 17; Parkersburg, W. Va., 18; Marietta, O., 19; Athens, O., 20; Charleston, W. Va., 21; Portsmouth, O., 23; Huntington, W. Va., 24; Ashland, Ky., 25; Mt. Sterling, Ky., 26; Lexington, Ky., 27; Louisville, Ky., 28.

4 Paw-Sells Bros.—Hoopston, Ill., 16; Tuscola, Ill., 17; Mt. Vernon, Ill., 18; Marion, Ill., 19; Cape Girardeau, Mo., 20; Caruthersville, Mo., 21; Rogers, Ark., 23; Neosho, Mo., 24; Webb City, Mo., 25; Lamar, Mo., 26; Rich Hill, Mo., 27; Paola, Kan., 28; Iola, Kan., 30; Coffeyville, Kan., Oct. 1; Independence, Kan., 2; Ponca City, Okla., 3; Paul's Alley, I. T., 4; Ardmore, I. T., 5.

Pawnee Bill.—Rocky Ford, 16; Trinidad, 17; Raton, 18; La Vegas, 19; Santa Fe, Albuquerque, 21; Scorro, 23; Silver City, 24; Deming, 25.

Ringling Bros.—San Francisco, 13 to 16; San Jose, 17; Stockton, 18; Fresno, 19; Visalia, 20; Bakersfield, 21 (all in Cal.).

Frank A. Robbins.—Shippensburg, Pa., 16; Chambersburg, Pa., 17; Waynesboro, Pa., 18; Gettysburg, Pa., 19; Westminster, Md., 20; Emmittsburg, Md., 21; Louisville, Ky., 28.

Sells-Floto.—Rockdale, 16; Taylor, 17; Georgetown, 18; Austin, 19; San Marcos, 20; New Braunfels, 21; San Antonio, 23 (all in Texas).

BURLESQUE ROUTES

WEEK SEPTEMBER 16.

When not otherwise indicated, "L. O." after a show indicates it is "laying off."

American, 16-18, Jacobs, Paterson; 19-21, Star, Scranton.

Avenue Girls, Eighth Ave., N. Y.

Bachelor Club, Gayety, Columbus.

Behman Show, Murray Hill, N. Y.

Blue Ribbons, Majestic, Kansas City, Mo.

Bohemians, Lyceum, Washington.

Bon Tons, Waldman's, Newark.

Boston Belles, Gayety, St. Louis.

Bowery Burlesquers, Garden, Buffalo.

Bradford, Bon Ton, Jersey City.

Broadway Gaiety Girls, People's, Cincinnati.

Bryants, Harry, Gayety, Milwaukee.

Casino Girls, Gayety, Philadelphia.

Century Girls, Dewey, Minneapolis.

Champagne Girls, Star, St. Louis.

Cherry Blossoms, Academy, Pittsburg.

City Sports, Gayety, Detroit.

Colonial Belles, L. O., 16-18; Gayety, Albany, 19-21.

Crackerjacks, 16-18, Empire, Albany; 19-21, Empire, Holyoke.

Dainty Duches, Euson's, Chicago.

Dreamlands, Dewey, N. Y.

Empire Show, Star, St. Paul.

Fay Foster, 16-18, Terre Haute; 19-21, Indianapolis.

Girl from Happyland, Gayety, Birmingham.

Golden Crook, Gayety, Washington.

Grass Widows, Buckingham, Louisville.

High Jinks, 16-18, Evansville; 19-21, L. O.; 16, Empire, Chicago.

High School Girls, Trocadero, Philadelphia.

Ideals, Empire, Chicago.

Imperial, Avenue, Detroit.

ADDITIONAL ROUTES

TOO LATE FOR CLASSIFICATION

American Newboys' Quartette, Star, Elgin, Ill.

American Dancers, Six, Sheedy's Fall River, Mass.

Comrades Four, Colonial, Lawrence, Mass.

Cunningham, Bob & Daisy, Orpheum, Chillicothe, Ohio.

De Lisle, Mae, Colonial Belles, B. R.

Duffy, Thos. H., Academy Hotel, N. Y.

Dunn, Maud, Bennett's, Montreal, Can.

Duprez, Fred, Star, Seattle, Wash.

Eckhoff & Gordon, Poll's, Worcester, Mass.

Elwood, Dean, Benton, Avenue, Duquesne, Pa.

Faust Bros., Family, Butte, Mont.

Flood Bros., Empire, London, Eng., Nov. 2.

Forrester, Sidney, Star, Seattle, Wash.

Fox, Jack, Dominion, Winnipeg, Can.

Fernande May Duo, Majestic, Madison, Wis.

Golden & Hughes, Bijou, Kenosha, Wis.

Helena, Edith, Academy of Music, Montreal, Can.

Hylands, Three, Lyric, Alderme, Beaumont, Tex.

Hickman, Eugene, P. O. B. 320, Bowie, Tex.

Leontina, Marie, 17 E. 97, N. Y.

Majestic Musical Four, G. O. H., Syracuse, N. Y.

Mason, Four, Bijou, Green Bay, Wis.

Mason & Shannon, 1061 Lexington, N. Y.

Morton & Elliott, Apollo, Paris, France, to Sept. 30.

McBreen, Billy, & Bro., Gaiety, Galesburg, Ill.

Mack & Worthley, Armory, Binghamton, N. Y.

Quinn, Mike, 23, Bijou, Winnipeg, Can.

Roda & Holo, Olympic, South Bend, Ind.

Raleigh & Harrington, Orpheum, Marietta, O.

Raymond, Edith & Frank, Ciro Bell, Mexico, to Oct. 26.

Stutzman & Crawford, Keith's, Columbus, O.

Spillers, Musical Bumpers, Novelty, Brooklyn.

Slater & Finch, O. H., Iowa City, Ia.

Simmonds, Jack, Family, Lebanon, Pa.

Tippit & Ritten, Broadway, Middletown, O.

Woods & Woods, Lyric, Lincoln, Neb.

Zanoras, Cycling, Crystal, Rock Island, Ill.

See explanatory note head of Routes.

See explanatory note head of Routes.

See explanatory note head of Routes.

See explanatory note head of Routes.

Duo, Daisy Dumont, Gallando, Gli Brown, Reno
and Begar, Kemp's Tales, Nellie Revelle, Henry
Roethig.

James Dunedin, of the Dunedin Troupe of cyclists, is claimed to have accomplished the unusual feat of successfully doing a triple spin around the handle bars of a bicycle at the Toronto Fair, where the act was playing last week.

Ida Rene arrives to-day, one week late according to schedule.

HAYMARKET (Wm. Newkirk, mgr. for Kohl & Castle. Monday rehearsal 9).—Bert Leslie is top liner this week. Also appearing are Gus Edwards' "School Boys and Girls," Mayme Remington and "Picks"; Elsie Faye, Parla Chambers, Kramer and Bellicaire, Ed. Lavine, Mr. and Mrs. Ben Mears and company, Louise Campbell, Harry Beaumont, Mexilas and Mexicas.

ORPHEUM (Jones, Linick and Schaefer, prop.; Sam Levine, mgr.), a new, this continuous variety theatre is located on State street, near Monroe, in the heart of Chicago's busiest thoroughfare. The exterior is magnificently and artistically decorated, reflecting the expenditure of many thousands of dollars. It has a fine, most attractively designed lobby in the city, and its architectural construction is most beautiful. The interior has been completely equipped and provided with up-to-date handsome furnishings patterned after the best of the city. The theatre is comfortably accommodate 750 people. Six shows a day will be given, the first starting at 11 a. m., and continuing until 10:30 in the evening. Fourteen acts and moving pictures are slated for the opening bill. They are: Robert Du Mont, Trio, The Four Musketeers, The Great Escape, Wayburn Brown, Garrity Slaters, Rogers Bros., J. C. Odell, Kathryn Martyn, Harry Allen, Mamie Hornish, Harry Clark, Musical Huehn and Decadato. The new house is destined to become popular, and give everything in its interior. It is the largest and most splendid of the kind the city has, and the idea of being able to see a show at 10 o'clock in the morning is novel here. Managers Jones, Linick & Schaefer state that it is their intention to provide diversified and wholesome entertainment. They are energetic and astute business men, and this is the largest venture they have so far undertaken.

COLUMBIA (W. P. Schaver, mgr. Monday rehearsal 10).—The list this week consists of William Spera & Co., Holly and McKinnon, Great Everton, Lombard Brothers, Clifford Arnold & Co., Claude Austin, Joe St. Claire and Bart McGinre.

FOLLY (John A. Fennessy, mgr.).—A continuation or sequel to the romantic atmospheric disclosure of last season has been provided by Joe Oppenheimer's "Fay Foster" company this year. Mr. Oppenheimer the producer of the opening piece called "Dress Parade," displayed marked tendencies toward the chivalrous graces of a century ago, and extracted historical episodes quite gently and scattered them without particularising bold, authentic or accurate. The result.

er, is an audacious effort, and the sponsors should be absolved for that reason. There is a story, terse and easy to tell, but the fast action, which adds to the favor, detracts, especially the numerous hurried entrances and exits, followed by the male principals in clustered "gaggy" debate. Selections from music publishers' catalogues with titles from "Grand Chorus" and "The Belle of New York" are interpolated with good effect. The burlesque is called "The Yankee Admiral," showing a seaport with a battleship in the distance. A poppy transformation scene precedes. Much of the dialogue handled by the comedians is replete with "ad lib" remarks, probably on account of the "author's" neglect to furnish a sufficient quantity of laugh material. The program is the product of a distribution of romantic epigram for the heroic American patriots. The scenic embellishments are well conceived and consistent. The costume

ing, while not showing elaborateness, is better than last season. The tights in the "Tropical Moon" number are attractive, as are the black and white costumes in the "Temptation" number. The music well chosen. The feminine contingent can boast of several comely girls, among them are several who evidently make their first appearance on the stage, as they cautiously and promptly followed the multitude of experienced performers in the front line. Great Carroll made a picturesque appearance in an elaborate gown, and played the matronly part with skill and refinement, and sang several songs in his customary high pitched voice. Harry L. Cooper abandoned

Unless otherwise noted, the following reports are for the current week.

By FRANK WIESBERG.

features are not adapted to the conventional make up of a German, and he was more agreeable without it. Cooper is a hard working comedian and gained many good laughs on his own account. The other two fought throughout and figured prominently in the numerous songs. Cooper heard to excellent advantage in songs. She, also, wore fleshings. Lewis and Chapin offer a comedy sketch which was liked immensely. Lewis alternated a Jude and Mexican in the action, then sang a song. The latter was not very good, but very well, considering his first attempt in character parts. Joe Dillon and Mary Moore could strengthen their act by adding brighter material. The idea is good and will undoubtedly improve with a few weeks of rehearsal. The presentation of Hebrew comedy and is able to sing better songs. The act as a whole was liked. Marvellous Illions showed clever trick cycling and created much laughter with the comedy, which is most of the reason for the success of the show. The devised and accomplished. The show this season is much better than last. It is clean, fresh and quite entertaining. There are opportunities for betterment and the chances are it will be the best yet. The show has been a disappointment ever had, when in good running order.

RYD EUSON'S (Sid J. Enson, mgr.)—Harry Bryant deserves to be complimented for deviating from his customary brand of obnoxious burlesque, more so for his tenaciously progressive attitude as shown this week. Some one evidently convinced him last year that his show was weak, for he has this season submitted to the censor committee the best show he ever had in the wheel. *"The Goodbye Kiss"* is a gem. *"His Sister in Law"*, *"His Fortieth Wife"* and *"On the Broad Walk"* is not over teeming with mirth and neither are the lines particularly bright or witty, but they convey a "theme," and there is a thread of a story. The comedy is more commendable in the closing piece, and the audience manifested appreciation. Tights in profusion. Every number seemed to conclude with a flourish. The play *Ankie Dresses* was exhibited once and the girls appeared splendidly in them. There are eighteen uniformly good-looking and active

glender maidens. The number is augmented by the "Eight Stella Girls," imported from England. They introduce a neat singing and dancing specialty in the olio. They are a well behaved lot and are not under the impression that they will cause a furore in this country, as others from abroad invariably coincide when they burst upon the scene. The first time the music spasm by Louis Dail is most melodious and catchy. The "burlesque" quartet, composed of male principals, is better than a number seen at the vaudeville houses. Charley Harris gave his "giddy" specialty in the action, being left out of the olio for some reason. Harry Bryant appears in his familiar role of a clown, and is a most successful one. Billy K. Wells makes a consistent Hebrew, and handles the author's lines and his own efficiently. He makes a good showing in the olio with jokes and parodies. Lillian Sieger was until this season a member of the "Navajo Girls" in vaudeville. She is a good looking young woman and sings very pleasingly male parts. She is a very excellent comedienne and selections were handsomely applauded. John J. Block alternated as Irishman and Rube, neither of which attracted much attention, probably because he was the stage manager and kept in the wings most of the time. Florence Hughes made herself conspicuous in the number with the chorus, and Edith Bryant, also, showed her talent in the olio. The olio lines capably. Martha Hibelman carried a character part and Elizabeth Wayne was a saucy soubrette. She is animated and gingery, but should smile oftener. Darnody is an expert juggler of firearms, giving the same clever performance as last year. Elliott, Belair and Elliott are the only comedians who are "bought out." It is a good act of their kind and gave the olio diversified flavor.

FRANK WIESBEG.

EMPIRE (William Singer, mgr.).—The Empire's new show returned and played to capacity, the largest audience since the house opened, notwithstanding the fact that the show started the season here only a few weeks ago. The show is much improved and a credit to the Wheel. Roger Linhof, Johnston and Buckley, Connolly and Klein, Emma Weston, Montambo and Hurl-Falls, Al Zimmerman, Joanne Corrine, and the active "bunch" of characters are the main attraction for the complete and successful singing performance.

NOTES.—Tom Brantford, the English artist who brought over Oneta and "Silent" Tait to this country, has added another importation to his managerial list. It is the single dog act of "The Canine." The canine is said to possess remarkable intelligence and can perform all the London halls. The act opened at Ft. Wayne, Ind., last week, and its future time is now being arranged by Mr. Brantford.—Mrs. Julia Selbert, proprietor of the Bijou, Kankakee, Ill., A. D. Campbell, manager of the Bijou and Orpheum theatre in Chicago, Bedford, Mass., and a Dr. J. C. DeLoach, president of the Bijou circuit of theatres in Wisconsin and Michigan, were in Chicago during the week.—John Burnett has completed a new sketch for Wilson and Hamilton, entitled "The Long Flat," which will have its premier this month at the Rialto.—Robert W. Fisher, having abandoned the sketch idea of "The Lickers" were defeated in a game of baseball by the "Chinatown Charlie" and "Neille, the Cloak Model" companies, during the shows' engagement here. The score was 6 to 11. "The Lickers" are going to appear to spin an enterprise, while their opponents have two Flo Adams on the Anderson, Kohl & Castle and Hopkins circuits, and will be seen in Chicago shortly.—Among the actors booked or the inter-State circuit by the general manager E. F. Carruthers are: Andrew, Bert Leslie, George J. Thomas, Jr., Keough and company, Troja, Palfrey, and Flooded William Inman and company, Anna Doherty, Gus Bruno, Marion and Pearl, Yuma, Bert Leslie opens at the Lyric, Mobile, Feb. 26, with the Majestic theatre to follow, while Shean and Willamson open at the Lyric, New York, Feb. 27. Carruthers has also secured the first foreign troupe

who turns cakes of ice into images, with marvelous rapidity. He is known as an "Ice Sculptor" and will be featured on the circuit.—DeVide and Zelda are playing fairs in the East, and will go to vaudeville in the fall.—Williams, who has been touring the country with the "Trusty Busters" company last week and next, will return to Louisville.—Clem C. Magee is with a road attraction this season, but contemplates returning to the variety field.—Wurnell Brothers, formerly known as Arnold and Artie, want Western time.—The new act billed at the Bijou, Jacksonville, Ill., consisted of Louis Broderick, a comedian, and his wife, Jimmie Rose, McGrew & Crittenden are the managers.—Linton, Bedford and Seymour, Ind., will have vanderlille theatres in the fall.—The "Auto Girl" changed her name to the "Marvel Millie De Captain, the Fluffyfooted Girl," and will tour the Hopkins suggested it.—The Majestic, Beaumont, Texas, opened its season the first week in October.—The Inter-State circuit is booked up solid until Christmas.—Dawson and Booth are playing dates in the Middle West.—Three De Grams finished their time on the coast circuit last week.—The South—Johnny Reilly, a juggler, is coming from the States.—The Midwestern time—Delmar and Dexter have abandoned vanderlille for a stock engagement at Nashville.—The Medallion Trio close with a musical show on Sept. 14, and will book up for the season in vanderlille.—Potter and Harris are scheduled for a tour of the States.—The Grand Opera House, on the Orpheum.—The Inter-State Amusement company will open a new theatre at Quintman, Ga., Nov. 1, with vaudeville tri-weekly.—Arlin Brothers will shortly resume their dates in the Middle West.—James Holt is looking for time in the West, and the country, and the chances are his search will not be in vain.—Edna and Ed Adams are with a stock company in Norfolk, Va., at present, and intend to play dates later in the Middle West.—Globe Theatre, Milwaukee, opened 14 under the management of W. H. Cannon. It is a new variety house.—E. F. Carruthers has arranged a \$100,000 stock company.—The Grand Texas, week Sept. 16, also attractions costing \$1,000 for Hot Springs, Ark., the same week.

Harney and Dick Ferguson open at the Dominion
Winnipeg, Sept. 23, for the Western Vaudeville
Association.—Fred Flom of Madison, Wis., will
open a new theatre in Portage some time next
month.—Louis A. Kosham, at present with "The
Havoc," advised the agents to come to Chicago
in the Middle West.—The Sidelonas close with
the "Parisian Belles" to-day, and will go to
vaudeville for the season.—Stafford and Stoner
have been booked in the East by E. F. Carruthers,
who also acts as manager of the act.—The Blount
Belotti, Wis., opened last week, under the guidance
of J. H. Duggan, of Chicago, and the Eggert star-
ting on the circuit booked by Henderson's Exhibits,
November.—Roecke Slater and Leon Finch
the vaudeville feature with the Flora De Ve-
company this season.—Major O'Laughlin is com-
ing from the East to fill Western time.—Cora
Lawton Mitchell and company are on the Ammon-
company in Indiana.—Mrs. Nelson and Frank Fair-
child are playing dates in Illinois.—The
blood clown and Sextet (musical) open their
vaudeville season in the Middle West on Sept. 2.—
Crawford and De Lancy are in Pennsylvania and
want dates in the Middle States.—Beatrice Smith
has sixteen weeks booked through Henderson's
office, in Illinois, Indiana and Wisconsin.—
The "Havoc" and "The Sidelonas" are being pur-
chased the two "Toyland" shows from Mrs.
Free.—Harry Armstrong, the theatrical agent
who probably supplies more attractions with
chorus girls than any other agency in the Mid-
dle West, gave out a statement to the effect that
the death of coryphees in Chicago is now greater
than ever, the demand constantly increasing.
This attributed to the coming of the musical
and burlesque shows sent on tour this season.
Mr. Armstrong states that during the early sum-
mer months he was besieged with appeals from
managers all over the country to recruit choris-
ters for musical attractions and burlesque shows,
but was unable to fulfill the demand. A large
number of burlesque and musical shows and
attractions have joined musical shows this season
—most of them starting from Chicago. Mr. Arm-
strong has compiled a partial list of the girls
planning with Chicago organizations. Among them
are Margaret Greer, Loretta Hammond, Lou Ad-
ler, Julia D. Cynthia, Marjorie Blanchard, Edith
Edwards, Marion Rose, Jack Ward, Mary Gray,
Lillian Adams, Jack J. Adams, Helen B. Per-
Perri, Rose LaBell, Mildred Baxter, Marie
Scherzer, Vera Grant, Pearl Berger, Gertrude
Grant, Dorothy Steele, Thelma Jacobs, Crysta-
Lewis, Laura Caste, Florence Harbough, Pansie
Leslie, Bessie Burch, Louise Rockwell, Mabel
Moran, Eleanor Werderman, Viola Allen, Mabe-
llo, Bessie Burch, Thelma Jacobs, Crysta-
Ancker, May Vance, May Scott, Harry Holland,
Ella Lockart, Grace Feltes, Julia Hart, Margare-
Davis, Helen Gelott, Harriet Noller, Janet Mac-
Donald, Jessie Buckley, Mabel La Voie, Anna
Noller, Ella Davis, Ruth Addington, Alma Hill,
Edith Gilbert, Lols Kelley, Marvey Smith, Maude
Irving, Thelma Berger, Margaret Holland, Ella
Henderson, Helen LaVoy, Helen LaVoy, Helen
Morris, Virginia Harlowen, Myrtle Volle,
Stella La Belle, Lol Marlowe, May Stewart,
Effie McGrath, Marie Douglas, Dollie West, Ruth
Van, Merrill Burroughs, Mabel Webb, Annie Hoff-
man, Jule Regan, Bessie Evans, Annie Jule, Ruby
Berger, Blanche Jarboe, Dorothy Bennett, Helen
Henderson, Bessie Evans, Annie Jule, Ruby
Platt, Birdie Paul, Elaine Carew, Trilzie Vetteil,
Ella Lyndon, Babbette Clayton, Grace Golden,
Carrie Hubbard, Marguerite Goulding, Helen Wash-
Stella Hillard, Louise Delworth, Dorothy Han-
burg, Abvitt Tremayne, Lillian Sonstbery, Hina-
Downing, Kittle Campbell, Pauline Devere-
Eleanor Porterfield, Maud Smith, June Cole, Gerald
Adeline Schomer, Della Wells, Florence Moore,
Clara Murcham, Nettie Northrop, Ruby Milmore,
Rose Hill, Edna Dea, Anna Confray, Evelyn
Fox, Catherine Herlove, Floss Garner, Tessie
Miland, Miss Walton, Jessie Bruegel, Florence
Moore, Augusta Bell, Annie Velick, Effie Tyson,
Ella Lyndon, Babbette Clayton, Grace Golden,
Cardwell, Marie Black, Edith Clayton, Miss Davidson,
Nellie Turner, Ethel Pratchett, Kittle Stone
Eva Williams.

ORPHEUM (Martin Beck, gen. mgr.)—Week
1: Houdini continues to be the big magnet. A
sensation for this week he offered an escape
from the regulation straight jacket furnished and
adjusted by the police. The feat is accomplished
in full view of the audience, which lends an
added zest. Apart from this headliner Chris
Richards stood as the one best bet, his eccentric
comedy offering scoring an emphatic hit. The
Farrell-Taylor Co. had a blackface farcical effort
that was much to the liking of the Orpheumites.
Freds Educated Mikes and the Rupperts
collaborated here also. The corners were
patented by Leona Trubner and her Picks. The
Holzers and "The Gekshu's Brenn."

NATIONAL (Sid Granman, mgr.).—Week 2. There was a preponderance of singing in the week's offering with three of the acts making their bid for favor solely in the vocal line. Of these singing turns the Mysterious Duo, who render a number of widely different selections, were the most popular. The vocalists of the next team scored and the only element of mystery about the act is their reason for their assuming the absurd Mother Goose hats. Louis Ceelle Hobson, billed as Sacramento's favorite vocalist, also still remains. Master Harry Tauda, who still is the opening, the illustrated songster, has been in the situation and has made a favorable impression. A well-arranged and pleasing singing and dancing act was the offering of Hawley and Leslie with the child impersonations of Miss Leslie as a feature. Harry Tauda, a Japanese equilibrist, accomplished the seemingly impossible. Mr. and Mrs. John Powers added a new act to the program and with their pot-pourri comedy. Harland and Rollison in a novelty musical act were the closing feature.

PRINCESS (Sam Loverich, mgr.).—Week 31
The combination that Manager Sam Harris gathered together in New York and rushed across the continent to open this house proved a satisfying selection. To the McNally Tronpe fell the hono-

The Chas. K. Harris Courier

Devoted to the interests of Songs and Singers.

Address all communications to

CHAS. K. HARRIS, 31 W. 51st St., N. Y.
(Meyer Cohen, Mgr.)

Vol. 8. New York, Sept. 14, 1907. No. 2.

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Singers

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YESTERDAY

The ballad hit of the country.

MY VIRGINIA

The new march song hit.

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ALBANY, N. Y.

PROCTOR'S (Howard Graham, mgr.).—"In Dreamland," a farcical fantasy presented by Mr. Devoe and Miss Shone and company, was excellent; "The Watermelon Trust," colored entertainers, very good; "The Great Western, Impersonations, greatly pleased; "Uncle Le's Dilemma," a rustic comedy sketch presented by Henry Horton, Louise Hardenburgh and company, well received; Roberta Keene in songs pleased; Delmore and Onelda, athletes, good; Lee Tong Foo, Chinese baritone, very good.—GAIETY (J. Nicols, mgr.).—9-11: "The Merry-makers" drawing crowded houses. "The 20th Century Maids" latter half of the week.—EMPIRE (W. Rhodes, mgr.).—9-11: Fred Irwin's "Big Show" pleasing large audience. 12-14: "Gay Morning Glories."

AKRON, OHIO.

NEW LAKESIDE PARK CASINO (Harry A. Hawn, mgr.).—Edwin La Zelle, wire juggler, fair; Clark and Bradley, "sister" team, good; Thos. J. Keogh, assisted by Ruth Francis, good; Gus Williams, very good; Dorach and Russell, musical act, excellent and something out of the ordinary.—NOTES.—Mark Milklin of Akron has just closed with "The 4 Paw-Sels" shows, and will put "A Foxy Tramp" on the road in a few weeks.

LETTERS

Forward addressed and stamped envelope. No letters delivered at office without identification or written order.

Albertus and Altus.
Allep, Saul, Esq.
Astrellas, The.
Bart, Jules (Mason & Bart).
Beasey Sisters.
Bernac, Cliff.
Calhoun, William.
Carrillo, Leo.
Carr, Eddie (Lentelle & Carr).
Crane, Lawrence.
Doming, Arthur.
Donnelly, Henry V.
Downing, Joseph.
Dumas, Florence, Miss.
Figg, Chas.
Fisher, Charles.
Ford, John.
Fowler, E. W., Esq.
Fullam, Tom.
Gaudy, Louise, Miss.
Gilbert, John D.
Gillingwater, Claude.
Glad, Gilbert, Esq. (2).
Golden, Jack.
Gordon, Max, Esq.
Grant, Alf.
Greer, J. H.
Harris, Chas. M.
Hendbert, Will, Mr.
Keech, Matt.
Kelsey, Alfred.
Lackey, Jas.
Leontina, Mlle. Marie.
Libby, June.
Macart, William.
Manning, Grace.
Mears, Grace.
Moore, Rhodes E.
Nelson, Walter.
O'Rourke, Eugene (2).
Pearl, Tony.
Price, Miss Beatrice.
Quigley, Helen.
Sae, Frank.
Reeves, Billies.
Sari, Tony.
Subers, Emilie.
Sully, Lew.
Welch, Thomas.
Wells, Madeline, Miss.
Williams, Gus.
Wilson, Harry E.
Wroth, Ed.
Yorke & Adams.

See explanatory note head of Routes.

ALLEGHENY, PA.

CASINO (Royer & Baldwin, mgrs.).—La Van and La Valette, character songs, strong act; Frank Walsh, singing comedian, hit; Jesse Gardner, soprano, good; Bert Leslie, blackface comedian, good.—NOVELTY (Riller & Martin, mgrs.).—Four Musical Cates, instrumentalists, big hit; James Connors, song and dance, dancing good; The Griffiths, magician and crayon artist, pleased.—THE BEAVER (Martin & Hilbert, mgrs.).—Gates and Cawley, song and dance, good; business good; Andrew Cherry, ill. songs.—BOYD'S (Wm. Boyd, mgr.).—Herman and Boris, cornetists, fair.—WINDLEBODON (John Windel, mgr.).—Song and dance team, fair.—NOTE.—Francis C. McCarthy, the booking agent, has just recovered from a severe attack of quinsy and is again in his office. He has again taken over the booking of the Novelty.
R. E. ALLEN.

ANDERSON, IND.

BIJOU (Tom Bates, mgr.).—The Cowles Family, aerial gymnasts; Blanche Aldrich, blackface; Dunn, Francis and company, comedy dramatic sketch; Frank L. Perry, comedian; Glenna McSketch; Iva Donnette; Mrs. Etta Allen, ill. songs; Carry, vocalist.—THE CRYSTOL (W. W. McEwen, mgr.).—Smith and Treason head the bill with an artistic sketch; King and Haslop, Milana and Alvin, sketch "Only a Joke."—MOUNDS PARK (E. C. Carlisle, mgr.).—The park season is about drawing to a close here. The Indiana Union Traction Co. Band of Anderson, who won the gold medal prize at White City, Indianapolis, last Sunday, will render the same programme at the Mounds as that which prompted the judges to vote for them. The park will close about the 25th of September.

R. C. CARLISLE.

ATLANTA, GA.

PASTIME (T. P. Holland, mgr.).—Capacity business. Jean Beaugere, lightning change artist, good; Lillian Carl, ill. songs, fair; Mac De Mille, Spanish dancer, good; Carl and Carl, sketch, fair.—STAR (J. B. Thompson, mgr.).—Good house, stock burlesque, and vaudeville. Feature of the bill was Aitken and Son, equilibristas. Coming: Under canvas, Buffalo Bill's shows, Oct. 7th.
BRIX.

BALTIMORE, MD.

MARYLAND (F. C. Schanberger, mgr. Monday rehearsal 10).—An unusually strong bill here this week. It is headed by Eva Tanguay in her eccentric single act. She is well liked. Emmett Corrigan and company in "His Wife's Picture" have a good sketch and easily hold second place. Alvin and Kenny open the bill with a fine acrobatic act; Jas. Brockman and company won favor; T. W. Eckert and Emma Berg, Beth Stone and The Great Fracillias are the rest of the bill.—GAIETY (W. L. Ballan, mgr.).—The Golden Crooks, good show and business.—MONUMENTAL (Sam M. Dawson, mgr.).—High School Girls, fair show to good business.

BAY CITY, MICH.

BIJOU (J. D. Pilmore, mgr.).—Farrwell and LaRoy, comedy singers, heavily applauded; Camille Person, character singer, good; Rose and Serrens, comedy sketch, make a big hit; Master Miles, applause.
H. C. HERTZ.

BINGHAMTON, N. Y.

ARMORY (Wm. Hart, mgr. Monday rehearsal 10).—A strong bill, including "A Night with the Poets" as the headline, proved a treat. Mr. and Mrs. Allison in a clever little comedy sketch, good; The Josselin Trio, aerial artists, well received; Geo. S. Banks and Billy S. Newton, eccentric comedians and dancers, received their share of the applause; "Wise Mike," Mr. Foster's dog, is one of the best acts of its kind ever seen here; Felix and Claire, in "Just Kids," good; Diamond and Smith, songs ill. with motion pictures, good.
JOGGERST.

BUFFALO, N. Y.

SHEA'S (M. Shea, mgr. Monday rehearsal 10).—Capacity business. Last week's show was the largest of the season. Prof. Fred Macarrie's monkey circus showed excellent training and made a big hit. Louise Lewis Farnum, in old songs; Hilda Spong and company in "Kit," a good one-act comedy, went well; Johnson and Wells in songs and dance, very clever; The Camille Trio with good acrobats and with less slapstick and more straight work would please better; Carson and Ward, "On Wall Street," good comedy; Rose De Haren Septette in "The Under Study," a well dressed act, pleased; Warren and Blanchard, songs and dances, fine; The Moto Girl mystified the audience, a clever act and well done; "The Rivals," new moving pictures. The orchestra here, one of the best in vaudeville, is a feature.—TECK (Frank Burns, mgr.).—Advanced vaudeville is catching on and everybody pleased with the eleven numbers, including the orchestra, under Joseph A. Ball. Elite Musical Four, pleased; James Harrigan, as a tramp juggler, humorous and eccentric, showed and company in "Quo Vadis," good but they need something new; Edith Helena, the vocalist with a phenomenal voice, splendid, a great hit; Hermann, the great, and Marie Herrmann are unique and inimitable, a pleasing performance; Caron and Herbert, acrobats, clever; Mr. and Mrs. Jerry Cohen in the old timer "Running for Office," laughable hit, George Mack and Rosie Green ably assisting; Joe Welch had them all laughing at his sketches; Pekin Zouaves in their wall scaling and drills, took well; animated pictures, good.—GARDEN (Charles E. White, mgr.).—Fred Irwin's Majestics were in much favor.—LAFAYETTE (Empire Circuit, directors; Charles M. Bozra, mgr.).—The Majestics, with Laura McCale and Ben Cook. Next: Oriental Coney Corner Girls.
DICKSON.

CINCINNATI, OHIO.

By HARRY HESS.

VARIETY'S Central Office.

107 Bell Block.

COLUMBIA (H. M. Ziegler, mgr. Sunday rehearsals 10).—A very ordinary bill is offered, not because the acts are not good, but chiefly because there are four "dumb" acts out of eight on the program. Minnie Kaufmann, trick cyclist, opens the bill with the best act of its kind ever seen in Cincinnati and one of the real hits of the bill. Olive Vail, singing drama, has a very pleasing voice and was applauded. Barthold's performing cockatoos are very interesting. Frederick Brothers and Burns, musicians, are fair only, yet the audience laughed at some of the comedy. Homer B. Mason and Marguerite Keeler and company, "Hooked By Crook," a very well acted sketch. Chinko, juggler, exceptionally good; Sisters O'Meers, wire artists, pleased; Piccolo Midge pleased.

STANDARD (Frank J. Clements, house agent. Sunday rehearsal 10).—The Girls From Happyland (Jos. Hurlig, manager), a new company appearing for the first time on the circuit and offering two burlesques, "The Doings of Paris" and "On Board Ship," were continuously applauded from the rise to the fall of the curtain, although the show contained a good deal of "junk" that has been seen here for a long time. Nat Fields is the chief comedian of the show and at times he resorts to questionable methods for comedy, some of which border on vulgarity. Bill Clark and Harry Harvey play good-guy comedians, which detracted materially from their real worth. Of the women Carrie Selts leads. Miss Selts is a good-looking girl, well groomed and has an agreeable voice. Harry Harvey and Miss Mamolitta do a Hebrew cake walk. Two songs, "The Parisian Belles" and "Flirty Eyes," are sung by Miss Selts with the assistance of the chorus. "Flirty Eyes" calling for seven encores. Later Miss Selts sang "Abeline Frappe" to solid applause. Lillian Dora sang "Fluffy Ruffles," and afterwards a sextette composed of Fields, Clark, Hendry, Misses Dora, Wilford and Mamolitta did "Fold-de-Rol." In ordinary style and of the slapstick order. The closing burlesque contained much of a "Broadway" character, it was "New Zealand," but it was very poorly put together. The chorus numbers sixteen girls, most of whom are good looking and all have good figures. The costumes are elaborate, but the scenery is ordinary. Next week: "Rnaway Girls."

PEOPLE'S (James E. Fennessey, mgr. Sunday rehearsal 10).—There is absence of originality in either of the two burlesques. "The Twin Sister" or "Amateur Night on the Bowery," although the show as given by the "Tiger Lilies" is very enjoyable and the audience were continually laughing at the antics of Geo. P. Murphy, the German comedian. The staging is beautiful, the costumes elaborate and the chorus would do credit to a Broadway show. It is at times they are inclined to "loaf." Carrie Eiler is "all to the good" in a comedy role. "Amateur Night on the Bowery," is said to be a "copy" act of "A Night in an English Concert Hall." Slap sticks and the bladder are continually used for comedy. Just before the close "The Girl with the Invisible Smile" does a toe dance that has not been excelled in a local playhouse in many years. The local press commented very favorably on the performance. Next week: Broadway Gaiety Girls.

CLEVELAND, O.

KEITH'S (H. A. Daniels, mgr. Monday rehearsal 10).—Violin Glorietta and George McFarlane, the headliners, delightful novelty. "A Little Musical Nonsense," decided hit; The Holdsworths, novelty banjoists, singers and dancers, clever; Chris Bruno and Mabel Russell, "The Insurance Agent," good; Middleton, Spellmeyer and company, "A Texas Wooling," a good sketch; Miss Sophie Brandt, good; Max York's Dogs, pleasing the children; Elmer Tenney, comedian, has a good line of talk; Walsh and Melrose, comedy acrobats, novelty.—LYRIC (John J. Busber, mgr. Monday rehearsal 10).—Leo Cooper and company headline the bill with "The Price of Power," which is by far the best act on the bill; Nelson and Mielede, comedy skit, good comedy; Rindoo, wandering violinist, excellent; Zeda, a clever act; De Vann Brothers, comedy acrobats, fair; Wynne Christy, burnt corkist, keeps the audience in uproarious laughter.—EMPIRE (Geo. Chenet, mgr. Monday rehearsal 10).—The Bovey Burlesques in three breezy musical farces, "On the Bowery," "The Sculptor's Studio" and "Essex Market Police Court." The principal comedians are Mike Kelly, Ben Janzen and Harry Hills. The show has a number of good catchy songs and the costumes are the best seen here so far this season and vaudeville acts are all above the average. Ben Janzen, singing his own compositions, hit; The Two Racketts, a very clever act; Arthur and Ethel Miller, burlesque, won favor; Campbell D'Elcetera, a novelty.—THE VEEB (Drew & Campbell, mgrs. Monday rehearsal 10).—Cherry Blossoms Company is the attraction.
WALTER D. HOLCOMB.

CUMBERLAND, MD.

WEILAND (Scott Swisher, mgr.).—"The Rainbows," singing and dancing, have a neat act which was well received; "Minstrel" Sam Harris, singing and dancing comedian, won liberal applause; Williams, "cowboy juggler," has a neat act which was appreciated; A. J. Cope, ill. songs.—SAVOY (R. S. Sanders, mgr.).—Holmes and Holmes, musical artists, clever; Kluger, magician, interesting act which was well received; Etta Delancey, vocalist, has a pleasing voice and was liked.—ELECTRIC (E. M. Williams, mgr.).—Siddons Brothers, comedians, well received; June Robertson, ill. songs, is making a big hit.—A-MUSE-U (L. W. Peterman, mgr.).—Jack and Clara Roof, comedy sketch, very clever.—NOTE.—Chas. Cope, the leader of the Academy of Music, has opened a studio in the Third National Bank building.
W. D. ROHRER.

Cobb's Corner

SATURDAY, SEPT. 14, 1907.

No. 81. A Weekly Word with WILL the Wordwright.

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WILL D. COBB

Wordwright,

Care Weber's Theatre, NEW YORK.

DENVER, COLO.

ORPHEUM.—Week 2: An all star bill from start to finish, with Mr. and Mrs. Jimmy Barry and company in the lead in their clever sketch, "At Hensfoot Corners." Something new was brought to the front by the Gattelle Brothers on roller skates. After the house had a good laugh watching them, they did an excellent buck dance on the rollers. Ines McCanley has an excellent sketch in "The Unexpected." Gaston and Green are graceful dancers and were well liked. The Nells, in sketch, well received. Good voices, stunning clothes, many changes and excellent work were the features of the "Stunning Grendeliers," who sang the bill. Les Jandy's, two people of great strength, did fine work. S. B. O. all week.—CRYSTAL (R. S. Gardner, mgr.).—Fay, Coley and Fay, singers, dancers and comedians, return engagement, laughing bit of bill. McKay and Cantwell, "The Daffy Dills," eccentric comedy dancing, also well liked. "May Melville," popular songs, well liked. Larose and Arlington, "The Dammy Chinaman," opened the show. Business big.—NOVELTY (Bert Pittman, mgr.).—Capt. Henry, demonstration of wireless telegraphy, headline. Adele Palmer and company in good sketch, is the added attraction. Herr Saona, impersonator, big hit. "Fork Chops" Kyers and Henry, impersonators, excellent.—NOTE.—LeMaire and LeMaire, after 20 weeks on the Western States time, leave for the East shortly and will be in New York in October. They were a big hit at the Crystal last week. H. X. B.

DETROIT, MICH.

TEMPLE (J. H. Moore, mgr. Monday rehearsal 10).—Big business continues. Wm. Hawtree and a clever company in a dramatic sketch by Louis J. Vance are the headliners and is one of the best seen here. Kennedy and Rooney in the "Happy Medium," laughing hit; Amelia Summer-ville, in monologue, liked; Roberts' animals pleased; Geiger and Walters in "The Streets of Italy" good; Countess Rasi and Fred Paul, with songs, pleased; "The New Reporter," without Al Weston, went as well as usual; and the Zanettos, in a comedy juggling act, very clever.—AVENUE (Drew and Campbell, mgr.).—"Parisian Belles," big business. Company is up to the average. Louis Dacre is featured in his old and made a hit.—THE GAIETY (H. H. Hedges, mgr.).—"London Belles" with Rose Syddell as the leader, business continues very good. W. S. Campbell, J. W. Mack and Harry Marks Stewart are the funmakers. The olio is good, which includes the Man-huset Quartet and Woodford's animals.—ELECTRIC PARK.—Closed Sunday night for this season.
GEO. LESTER.

DULUTH, MINN.

METROPOLITAN (W. H. Longstreet, mgr.).—Week 2: "Laddy Birdie" in two-act musical comedy, entitled "The Isle of Samoa." Book and lyrics better than we hear in some of the higher class musical comedies. Scenery and costumes above the average. The Clipper Comedy Four, big hit.—BIJOU (Joe Maltland, mgr. Monday rehearsal 2).—Rawls and Von Kaufman, pleasing; Jolly and Wild, musical, pleased; Nick Conway, "Laughing Casey," farce, well liked; Zouvoling clay work, big hit; "The Three Mirrors in 'Willie's' Visit," scored; Herbert Parkhurst, ill. songs, fine; "The Great Munkin," "Frog Man," pleased.
HARRY.

EAU CLAIRE, WIS.

UNIQUE (Wm. Armand, mgr.).—The Unique theatre, after being closed for six weeks, reopened Sept. 8 to good business. Lynne and Bonnie, pianist and dancer, excellent; Phil Mills, the German professor, fine; Valmore, good; White and Sanford, very good. The house act remains the same, including Della Watson, pianist.
W. BONEILL.

ELMIRA, N. Y.

FAMILY (G. W. Middleton, mgr. Monday rehearsal 10).—Mabel Amber and company in "Her Only Way," good people, weak sketch; Mr. and Mrs. Cal Stewart, hit; Mitchell and Cain, good; Jenny Concha's Dogs, interesting; Marshall, good juggling.—RORICK'S (W. W. Cole, mgr. Monday rehearsal 1:30).—Quinlan and Mack, hit; Elsa Vandervoort, scored Big; Henry Dumars, good, crayon work; Hathaway and Selge, singing; Toddy Black and the Melanotte Sisters, good sketch; Mr. and Mrs. Arthur Young, rural sketch; De Silva, good roller skating.—RIALTO (F. W.

Will Rossiter's CORNER

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WILL ROSSITER

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McConnell, mgr. Monday rehearsal 1:30.—Jack and Marie Rossiter, Harry Reed, Margaret La Van, Lottie Fayette, Trixie Bennett and pictures; good bill. J. M. BEERS.

ERIE, PA.

FOUR MILE CREEK (H. T. Foster, mgr.).—Last week of the season, Ned Wayburn's "Night-Ingales," songs and dances; Harrington and Lester, musical; Florence Arnold, songs; The Malcolms, in the comedy skit, "Simon's Visit," and Tom Powell, blackface. All good.—FAMILY.—Offered for opening week: Sherbeck and Berry, singing and travesty; Friedlander Brothers, musical; Arthur Browning, stories, and Marian Wells, ill. songs. Very good bill. L. T. BERLINER.

EVANSVILLE, IND.

THE PEOPLE'S (Pedley & Burch, mgrs.).—Fay Foster Co., 1-8, good business. Comedy clean and well presented. Following also well received: Lena La Couvler, songs; Dilon and Moore, comedy sketch; Lewis and Chapin, song and dance.

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and The Marvelous Hiltons, excellent trick cycle act. 8-11, The Ideals.—THE THEATRE (J. R. Brannon, mgr.).—Moving pictures and ill. songs to capacity business. ROBERT L. ODELL.

FALL RIVER, MASS.

ACADEMY (Julius Cahn, lessee and mgr.).—The Great Raymond Co., assisted by the following vaudeville acts: Miss Luella Cross, singer and imitation, good; Rice and Kemp, acrobats, excellent; The Phelps-Cullenbine Trio, song and dance act, very good.—SAVOY (Julius Cahn, lessee and mgr.).—Gage Stock Co. with vaudeville between the acts.—SHEDDY'S (Geo. Hanscombe, mgr.).—Burke Stock Co. with ill. songs and moving pictures.—SCENIC (L. M. Hays, mgr.).—Ill. songs by R. Buzzell and moving pictures.—CASINO (Louis Panny, mgr.).—Ill. songs by Mildred Newton and moving pictures.—PLEASANT STREET (James Mason, mgr.).—Myer and Mason, sketch, good; Marion Allen, songs and dances, fair; Fred Cassidy, songs and dances, passable; Mason and Doran, held over, good.—NOTE.—Sheddy's is to open its season of vaudeville Sept. 16. E. F. RAFFERTY.

FORT SMITH, ARK.

LYRIC (Winifrey B. Russell, mgr. Monday rehearsal 3 P. M.).—Equillo, band balancer, clever act; George and Libby Dupree, German comedy sketch, very good; York Herbert Trio, comedy acrobatic, singing and dancing act, big hit; Grace Dodd, assisted by sister, H. Hays, sell, Jr., ill. songs, big hit.—ELECTRIC PARK AUDITORIUM (Carl Berry, mgr.).—Closed summer season Sept. 9 with Raymond Comic Opera Company after a successful season.—BLUOU (H. C. Bollinger, mgr.).—Penny arcade and moving pictures to fair business.—EDISONIA (H. C. Craft, mgr.).—Moving pictures to good business. RED.

GALESBURG, ILL.

GAITEY (J. H. Holmes, mgr.).—Half week Sept. 9: The Marvelous Mells, acrobats, good; Geo. Mundweller, ill. songs, pleased; Murphy and Vidocq, singing and dancing, good; Claude and Fanny Usher, in "Fagan's Decision," a big hit; Lamont's Educated Cockatoos, fine. F. E. RUSH.

HAMILTON, CAN.

SAVOY (J. G. Appleton, mgr. Monday rehearsal 10).—A bill full of headlines. Patronage excellent. The Hurleys, hand-balancers, refined and neat; Murphy and Dunn, Irish comedians, laughable; De Fay Sisters, musical act, pleasing novelty; Grand-schmidt Bros., European acrobats, marvellous, great hand; Billy Van, great, more than made good; Florence Modena, and company, "Bargain Mad," trifle slow, but stylish; fast; Josephine Sabel, comedienne, well received; Harry Tate and company, in "Fishing," great act, splendidly received.—BENNETT'S (G. Driscoll, mgr. Monday rehearsal 10).—Another well balanced bill was presented to big houses. Banks and Brazeele have a dainty musical act to open the show; Ziska and King, comedy magicians, good hand; Florence Saunders, straight songs, well received; Bellong Bros., cyclists, sensational, work fast; Conley Sisters, dainty and please; May Duryea and William Mortimer in "The Imposter," a scream from start to finish; Gus Bruno, dialect comedian, fair; Carroll Johnson and company of 15 in "Louisiana," spectacular and pleased. JACQUES.

HARTFORD, CONN.

SCENIC (H. C. Young, mgr.).—Adolph Adams, impersonator of great men, fine; Hafford and Mantell, singing and talking comedians, clever; Marie Gerard, songs, pleased; Jess Travers, ill. songs.—POLIS (Harry Bailey, mgr.).—John T. Kelly and company, "A Game of Con," laughable sketch; Willy Pantzer and company, very clever acrobats; Howard and Howard are very good; Eckhoff and Gordon, pleasant with their musical and comedy act; Belf Brothers are very clever hard and soft shoe dancers; Albertus and Altus are pleasing jugglers; De Witt, Burns and Torrance, in "The Awakening of the Dolls," pleased everyone. WILLIAM H. RHODES.

HAZLETON, PA.

FAMILY (Knobloch & Hersker, props.).—The third season of vaudeville opened with a splendid bill, headed by Violet Dubal, with her Knickerbocker Girls, received generous applause; Kane and his Wooden-headed Family, very good; James F. Corbie, good; John Daly and Annie Devere, "Bridget's Word Goes," very cunning; D. J. Davis, ill. songs, good.—NOTE.—Mgr. Hersker has installed new scenery and curtain and increased the seating capacity. Fred Farrel has resumed his position as pianist. RAY T. DRUM.

INDIANAPOLIS.

GRAND OPERA HOUSE (Shafer Ziegler, res. mgr. Monday rehearsal 10).—This beautiful new theatre, entirely rebuilt, absolutely fireproof, and one of the finest vaudeville houses in the West, had a brilliant inaugural September 9. The opening was delayed one week as the new house was not in readiness for the scheduled inaugural, which was to have taken place Labor Day. The New Grand is not only a thing of beauty, but it is one of the most comfortable amusement places in the country, possessing every modern convenience known to twentieth century theatre building. Colonel Wood, the Chicago architect, accomplished a gigantic task in constructing such a magnificent new playhouse in four months' time. The house seats 2,000; it is built entirely of steel and concrete; its interior embellishment of white, light green and gold is extremely tasty, and does not have the appearance of being overdone—a thing hard to avoid in theatre decoration. There is an excellent view of the stage from any seat in the house. The stage is large and the dressing rooms for the artists are well lighted, in every way, with hot and cold running water and toilet-room in each apartment. The opening night was a gala occasion; flowers were plentiful, but it was said with enthusiasm, there were no speeches. The first bill of the season proved a very entertaining offering, without being an extraordinary program. Minnie Seligman and William Bramwell scored a pronounced hit in their one-act farce, "A Dakota Widow," and La Dell and Crouch carried away second honors with a singing and dancing skit that would be hard to duplicate in the matter of snappy, clean-cut work. The Jackson Family of champion cyclists; the admirable sharpshooting of the Two Vivians; the acrobatic specialty of the Abdallah Brothers; the heavyweight juggling of Mile. Alba; the musical act of Blinn, Hamm, Herr, and the mimicry of pretty Lillian Ashley—all of these pleased and the show went well from start to finish.—THE MAJESTIC (J. FRIBLEY, res. mgr.).—The Nellie Andrews Opera Company, in scenes from "Il Trovatore," furnished the headline attraction at this house for the State Fair week bill. The week opened with audiences of good proportions. Miss Andrews and her supporting singers gave an enjoyable act that won applause. Others on the program were the Four Onettis, novelty acrobats; Elmer, juggler; Casey and LeClair, in a sketch; the DeWitts, singing and dancing skit, and W. R. Butler, singer of ill. songs.—THE EMPIRE (Harry Drury, res. mgr.).—"Miss New York, Jr.," was here for the first three days of the week, opening to big business. The piece is above the average. Principals and chorus were equal to all demands and made a good impression.—GAYETY (Edward Shayne, mgr.).—Hurtig & Seamon's "Transatlantics" are proving an unusually good drawing card at the Gayety during State Fair week. The show is better than last season and the performance "caught on" with the first audience of the week. The musical features, under the direction of Sophus Jergensen, won the most applause. Mr. Jergensen was given a hearty reception by his many local friends. He lived in Indianapolis for several years and was always looked upon as the best of local musicians. The ensemble numbers and many of the songs, are the work of Mr. Jergensen and Louis Weslyn, the vaudeville writer, also of this city.—NOTES.—Adgie and her trained lions are the star attraction at Wonderland this week.—Sleight and his band are furnishing the evening concert at Fair Bank; the vocal soloists being Lillian May Monroe and J. William Bussey. L. W.

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INDEPENDENCE, KAN.

AIRDOME (W. Rex Bell, mgr.).—The Ferris Comedians will close a two weeks engagement here Sept. 15. Business excellent.—The Theatrum, Lyric and Vaudeville with moving pictures and illustrated songs have been enjoying a liberal patronage. Beginning Sept. 15 the Lyric will add vaudeville to its entertainment. Sept. 17 the new Beldorf Theatre will open the season

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JAMESTOWN, N. Y.

CELERON (J. J. Waters, mgr.).—Closing week, excellent program: Harrington, ventriloquist; McNish and Penfold, comedy eccentrics; Rice and Elmer, "rube" act; Kurtis and Bnase, animal circus, and The Pendletons, musical.—NOTE.—Business big throughout the season. Manager Waters being popular with actors and public alike. He will manage the new Empress Opera House in Jamestown this season, a position he has filled capably for a number of years past. L. T. BERLINER.

JOLIET, ILL.

GRAND (L. M. Goldberg, mgr. Monday rehearsal 2).—Elliot, Harrison, Both and Lange, all of bill. Others: Ferguson and Ferguson, Spaulding and Dupue, Harry Lenore, DeMaretto Brothers and Berdona Gilbert; all pleased. A. J. STEVENS.

KANSAS CITY, MO.

SAM S. SHUBERT (Walter Sanford, mgr.).—Excellent bill. Hardeen, big hit; Crane Bros. "Mudtown Minstrels," fail to amuse; Howard Bros., banjo act, great; Keatons, please; May

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Ward and her "Dresden Dolls," good; Sydney Grant, monologue, hit; Seven Mowatts, club juggling, please; Alice and Henry Taylor's sharp-shooting and equilibrium, splendid.—ORPHEUM (Martin Beck, gen. mgr.).—As headliner Laila Selbini makes good. Jacy and Lucier, great big hit; McDonald, Ellis, McKenna and Orr, "The Quartet," best singing act heard here; Mayme Gebue and company, please; Sullivan and Pasquelena in "A Newsboy's Appeal," good; Irma Orbanany, with a flock of cockatoos, interesting; Rose and Jeannette, popular dancers, please; Mason and Bart, acrobats, excellent.—CENTURY (Jos. R. Donegan, mgr.).—"The Champagne Girls," sparkling with life and bubbling

with fun.—MAJESTIC (Clint Wilson, mgr.).—"Boston Belles," good crowds. FAIRPLAY.

LAWRENCE, MASS.

COLONIAL (J. Fred Lees, mgr.).—Clara Balierini, new and clever trapeze act, introducing clever balancing, went good; Thomas and Payne, colored artists, clever; Edgar Allen and Olive Briscoe, "A Thief in the Night," clean and witty sketch and well played; Charles and Fanny Van, parody singers, scored their share of applause with "Money in the Bank," and some new parodies; Paulton and Dooley, tramp and cowboy, bicycle artists, big hit; Ford and Swor,

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good singers, and made a decided hit; Avon Comedy Four, farce, "The New Teacher," kept the audience in an uproar.—LYCEUM (Wm. J. Gallagher, mgr.).—Nellie Buckley's Big Burlesque Company. Olio: May Collins, Ill. songs, very good; Nellie Buckley, songs and dances, sweet singer and clever dancer; Meehans, very funny sketch, took well; William Bevely, dancer, performed some difficult steps; Bowen and Griffin, clever team.

JOHN J. JOYCE.

LEAVENWORTH, KAN.

PEOPLE'S SUMMER (M. Cunningham, mgr.).

—Crawford and Meeker's musical comedy constitutes the bill for the week. They have a well trained chorus of pretty girls and some good comedians.—AIR DOME (Chas. Keane, mgr.).—The bill here this week is obtained from the S. & C. circuit, booked in conjunction with the Orpheum Theatre of this city. Tony Johnson's dog show; Miller and McCauley, blackface singing and dancing; Salvail, card manipulator, and Edwards and Hoffman, sketch, Ill. songs by Mrs. J. L. Pico.—NOTE.—The Orpheum Theatre will open next week (Sept. 15). They will play strictly Sullivan-Conside acts. The house has been thoroughly remodeled and is first-class in every way. C. B. Martynne will be manager.

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LONDON, CAN.

BENNETT'S (W. Elms, res. mgr.)—Walter Perkins in the "Man from Macy's," one continuous laugh; Patry Doyle convulsed the house, a decided hit; Althea Twins, dancing and acrobatic work, deservedly recalled; McPhee and Hill, triple and double bar acrobats, excellent; Nagel and Adams, very good; American Comedy Four, very funny, better songs would improve; Dan and Kitty Le Mont, trained animals, pleased.
M. G. HUESTON.

LOWELL, MASS.

HATHAWAY (John I. Shannon, mgr.)—Mr. and Mrs. Robyns, "Counsel for the Defense," well acted; Ameta, "fire dancer," great; Willie Weston, impersonator, big hit; Great Scott, juggler, good; Chas. B. Carter, Gusie Taylor and company, "At Camp Rest," good; Herbert Spril, coster singer, good; Chester and James, singing and dancing, good.
JOHN J. DAWSON.

MARION, IND.

CRYSTAL (Ammona & Dubois, props. Rehearsal 10).—The Three Mitchells, acrobats and comedy boxers, are ahead of the regular run of acrobats; Harry Mayers, novelty musical act, a hit; Taylor and Crawford, singing and talking, good; Irene White, ill. songs.—GRAND (Sam Pickering, mgr. Rehearsal 10).—Murphy and Vidocq, "Watch the Key" (New Act); Dave and Percie Martin, return engagement, well liked; Mexios and Mexias, return engagement, very good; Jack Fox, singing and dancing comedian, pleased; Jake Montross, ill. songs, pleasing.
L. O. WETZEL.

MEMPHIS, TENN.

WHITE CITY (A. B. Morrison, mgr.)—Henri French, impersonations, good; Armstrong and Clark, songs, hit; Bootblack Quartet, songs, very good; Five Juggling Jordans, fair; Orgerita Arnold, vocalist, fair; The Kinodrome with unusual pictures. As outside attractions Van Osten's Band and Frances Folsom, ill. songs.
W. C.

MUNCIE, IND.

STAR (Ray Andrews, mgr.)—Radcliffe and Belmont, wizards of the Winchester rifles, well received; Giles W. Harrington, songs and stories, took well; Demonde and Dinsmore, comedy and singing, good; The Three Violets, vocalists, good; Frank Gray, ill. songs, good; Le Pelletiers, "On the Cheyenne Trail," took the house.—MAJESTIC.—Lage and Knight, good; Viola and Hawley, very fair; Al Warda, took well; Marie Clark, well-received applause; Ethel Desmond, ill. songs, good.
GEO. FIFES.

NEWARK, N. J.

PROCTOR'S (R. C. Stewart, mgr. Monday rehearsal 9).—Best bill yet and shows up a program of over 80 people. Elsie Harvey and the Field Boys open full of snap and humor; C. W. Williams, the ventriloquist; Darras Brothers, jugglers; Flo Grannon, owing to indisposition, failed to appear, but her place was well filled by Therese Dorgeval, songs; Gus Edwards "Rube Kids" (17), one of the laughing hits of the bill; Friend and Downing had them in roars; "Phantom" showed up well; "The Military Octet," a musical and scenic feature.—SHUBERT (Advanced Vaudeville).—Josephine Alnsley, a charming singer; La Bella Malanguerita, Spanish dancer, who can dance; Maude Edna Hall, in "The Magpie and the Jay," entertaining; Konorah, calculator, can figure some; Labrakans and their dog have a novel act; W. C. Fields, juggler, good; James F. McDonald, monologue, funny; Fields and Ward, welcome.—WALDMANN'S (Lee Ottelengul, mgr.)—"Rose Hill's Polly," with Rogers and Evans, John E. Cain and company, Campbell and Beard, Henrietta Wheeler and the Pajama Girls are getting good houses. The house looks fine inside.—ARCADE (L. O. Mumford, mgr.)—Mr. Ketcham, assistant.—Shepard is giving a big show here for the money. Advanced and motion pictures with Miss Pascoe as the vocalist; Prof. Bangs at the piano and Bruno's Royal Italian orchestra in the lobby kept the crowd coming all the week. Joe O'Bryan is breaking in a new "girl act," in which posing with electric effects form the close. The act goes to the Jamestown Exposition in a few days.
JOE O'BRYAN.

NEW CASTLE, IND.

ALCAZAR (B. F. Brown, mgr.)—Sept. 4: Donnelly and Hatfield's Minstrels, excellent. First part a treat; the scenery and costumes were fine, and the soloists were first-class. The Brookway Brothers, dancers, good; "The Orators," a political absurdity by Tommy Donnelly; Gov. Bowen, Pat Ryan and Joe Coffman kept the crowd screaming; Smith and Daum, musical artists, good; Draucula, contortionist, hit; "The Georgia Blues," comedy military act, a sure laugh producer; Tuscano Brothers, Roman battle-axe jugglers, big hit; "The Darktown Circus" closed with a whirlwind of fun. London Gayety Girls, burlesquers.
ROY W. JONES.

NEW HAVEN, CONN.

POL'S (S. Z. Poll, prop. F. J. Windisch, res. mgr. Monday rehearsal 10).—Geo. Abel and company, headline, in the farce "Three of a Kind"; Almont and Dumont, instrumentalists, receiving a good share of applause; Ruffin's monkeys, good; The Colonial Four sing in an acceptable style; "Those Were Happy Days" is an exceedingly funny act, and well handled by Howard and North; Kelly Brothers, physical culture exponents, good, and Carroll and Baker, acrobats and dancers, entertaining.
E. J. TODD.

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A FEW FACTS

Mr. Hymack, during a period of eight months, i. e., from December 3, 1906, to July 27, 1907, played two starring engagements of two months each (four months in all) at the Empire Theatre, Leicester Square, London, W.

Mr. Hymack entered the Empire Theatre with a contract of one week only. His sixth week on the vaudeville stage.

Mr. Hymack's act has been criticised by the entire London press, and declared novel, original and unique. (Understand CRITICISED, not the work of press agents.)

NOTE.—The above FACTS are published to give "Nymack," or "Mystic," or "Mysticus," Mr. William Morris, or any interested person, an opportunity of proving, not merely "inferring" (see "Variety," August 10, page 2), that Hymack is a copy act.

Just two quotations from the London press:

"THE TRIBUNE," JULY 20, 1907.—"There is at present but one Mr. Hymack, in six months there may be a dozen, all imitators, more or less clever, not one of whom would ever have thought of the thing for himself."

"THE SPORTING TIMES," AUG. 3, 1907.—"Hymack has come to the front with amazing rapidity. When less than a year ago he had his first music hall engagement at the Euston, he was entirely unknown to variety audiences, although in his own name he had worked successfully on the legitimate boards. I saw his performance at the Euston, and in noticing it in this column I said, 'Hymack is likely to be in demand.' Seeing that since he has fulfilled two starring engagements at the Empire, Leicester Square, besides, starring on the Moss & Stoll tour, I may claim to have been in good prophetic form on that occasion. Of course, there have been protean performers and quick-change artists galore, but Hymack is just a little different to the others—and it is just that little difference, it is just that little spice of novelty, which brings a man to the front. And there can be no question that Hymack has caught on, for he is beginning to have his imitators."

Mr. Hymack will shortly visit America under the management of Mr. Percy G. Williams.

Address care The Variety Artists' Federation, Wellington Street, London, W. C., England.

announcing the advent of "Advanced Vaudeville," at this house. The management states that a new policy will be enforced and that the Crescent City public will view bills that will vie with those presented at the variety houses in New York City. Announcement of the opening bill has not been made as yet.

GREENWALL (H. Greenwall, mgr.).—Lid Lifters opened to large houses on Sunday. "Oh! What a Night," the opening burlesque, is held over from last season, but this fact did not seem to detract from its gaining a large percentage of laughs. John Jess, as Theodore Jerome Tuttle, is a capital burlesque comedian. Lee Hickman gave a life-like impersonation of a village parson, Hattie Mills was convincing as Mrs. Tuttle, and Lillian Thelma Alton extracted some humor from the part of Mrs. Bligley. Maude Elliston, as Fifi, was exceedingly coarse at times. There is an "advanced chorus" with this organization, advanced not only in years, but in burlesque technique and gingers methods. Last season's costumes are used in the opening. Collins and La Belle open the olio, with some clever contortion work by Miss La Belle, and the somewhat hackneyed upside down dancing. Hickman and Jess have a capital "sidewalk conversation" act, which they style "On the Links." The attempted handshake and the "I dare you to hit me" business provoked applause. With the coarseness eliminated, and five minutes added, this number would prove suitable for vaudeville time. Hattie Mills needs new songs. The comedy member of the acrobatic team of Kelly and Bartlett is one of the best knockabout comedians seen here. The entire act is clever. Wakefield and Walker's remarks are coarse, and lack even burlesque refinement.

WEST END PARK (Jules F. Bistes, mgr.).—The bill for the closing week falls below the average. De Coe is billed as the man with the tables and chairs, which seems an infringement on the title employed by The Keatons. Adele McNeil is a contralto with a fair voice, evidently a recruit from some theatrical organization of the lesser kind. Ed. George uses the traditional tramp make-up, and offers a very familiar juggling specialty, lacking in originality. Yuma style himself "The Mystic." Mr. Yuma carries a wife and Hindoo who greatly resembles "Sheila, the Magician." Wednesday the man who guesses rose weight, a very popular individual at this resort, was used as an announcer, and he stated with much vehemence that Yuma was the greatest contortionist extant. If five minutes were clipped from the act, some money spent for costumes and paraphernalia, and less posturing resorted to, the act might pass muster as a good opening number.

NOTES.—Henry Greenwall has inaugurated a new policy at his theatre, admitting ladies free to the Friday afternoon performances. This is done in order to attract the female contingent, who have been quite lax in patronizing the house heretofore. The lease of West End Park will be offered for sale on Friday, Oct. 11.—White City closed on Sept. 2, showing a failure on the year.—Amateur nights will be installed at the Greenwall after Nov. 1.

PITTSBURG, PA.

GRAND OPERA HOUSE (Harry Davis, prop.).—A most remarkable bill of vaudeville is enjoyed by immense audiences. Every act is a headliner. It would be hard to pick a "best one." Burr McIntosh was enthusiastically received, he being an old-time Pittsburgher. He talked for 30 minutes on the "Philippines and Japan of To-day." It could not be called a lecture; beautiful colored stereopticon slides illustrated the points effectively. Julius Steger and company repeated their former triumph in "The Fifth Commandment." This is a play of refinement and well done. "Robinson Crusoe's Isle," something new to vaudeville. It is a pictorial musical sketch in which there is much good singing and it is nicely staged. John P. Rodgers as "Robinson Crusoe" and Ben Deely as "Friday," have the leading parts, supported by W. C. Gordon and Fannie Frankel and a double quartet. One of the most pleasing acts on the bill is that of Cameron and Flanagan, entitled "On and Off." It is one of the novel numbers in vaudeville. Haslam works himself out of all kinds of straight jackets tied in sacks. Closed in small cabinet and under water and disrobes in a tube 14 inches in diameter and about 10 feet long. The Musical Flies are nice performers on several instruments. Lew Bloom in his "Tramp" monologue is clever and was well received. Otto Brothers, German comedians, pleased; Yamamoto Brothers, Japanese, remarkable balancers; Dora Ronca is a clever violinist, is popular here; Edward Gray, a monologist, had some new and good parodies; The Kilnos, The Pilots and Cinematograph complete a fine bill.—DUQUESNE (M. Stoltz, res. mgr.).—The second week opened to a fair house with a bill of variety. Perhaps the most pleasing was the fire dance of Ida Fuller. While not new, Miss Fuller achieves some picturesque effects by the aid of skillful lighting, waving draperies and graceful posing. The Zerkatys, a troupe of Russian dancers, work well. The act that pleased much was that of Joe Maxwell and company, "A Night in the Police Station." The popular effect is attained by some excellent singing. Leo Carillo tells some Chinese stories and does some clever mimicry that was well received. The monologue of Stuart Barnes is always good. He tells good stories and sings good songs. Kline, Ott Brothers and Nicholson play well on various instruments and made a good impression. The Quigley Brothers have a laughable sidewalk conversation and deserve the applause. Collins and Hart and the motion pictures conclude the bill.—BAYVIEW (The Bachelor Club, a good show).—ACADEMY OF MUSIC.—"Bohemians." Good music and lots of fun.—THE HIPPODROME.—Have a clever little vaudeville bill this week and opened to good business.—NOTES.—The parks are on the last month and all will soon be closing. The most centrally located "Luna," reporting good business.—The B. P. O. Elks No. 11 go to "Dream City" Thursday, September 12, for an ox roast and corn feed. They expect about 5,000 people. They say that the feed is "on us," and look for a record-breaking turnout. P. S. C.

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PORTLAND, ORE.

PANTAGE'S (J. A. Johnson, mgr.).—Week 2: La Velle and Grant, exponents of physical culture; Drako's Educated Sheep and Dogs, The Elliotts, harpists and vocalists; Clifford and Hail, singing sketch; Ned Bennett, bone soloist; Jean Wilson, Ill. song. The show is good from start to finish and business good.—GRAND (James H. Erickson, mgr.).—James B. Donovan and Rena Arnold are the headliners, made a decided hit; Al Jolson, blackface comedian, exceedingly good; Duffey, Sawtelle and Duffey, "Papa's Sweetheart"; Smith and Walton, singing sketch; Barnes and West, song and dance artists; Dorothy Dane, vocalist, and Joe Thompson, Ill. song; excellent bill and business.—FRITZ'S (Fred Fritz, prop.).—Mae and Virginia Vernon, Katherine La Tour, Dan Hart, Helen Graham, Lotta Goldman, Jones and Raivelle, Beulah Lane, Trixeda, Rowe and Maurettes, Wanda, The Hewitts and Stock. Show good.—THE OAKS.—Chiafarelli's band, special attraction; Harry Kingston, "slide for life," plunging down a six hundred foot cable, suspended by his teeth.—NOTES.—Jessie Headley, of the Headley Sisters, acrobats, was presented with a beautiful gold locket and chain by her many admirers as a token of beaverly, having rescued Mrs. A. Hatch from drowning on Sunday last. Miss Headley is sixteen years of age and an expert swimmer. Pantage's and the Grand gave four shows Labor Day to packed houses.—The Oaks Park has suffered greatly the past few weeks on account of the cool weather. W. R. B.

SALT LAKE CITY, UTAH.

All is quiet at the summer resort; amusement seekers must again take to the playhouses. The summer season at Wandamere, Saltair, Lagoon and the Salt Palace is over and all have donned their winter clothes. The managers are busy hauling away their shakels in wagon loads and all wear a smiling visage due to the fact of the present prosperity out here in the wilds. The closing day (Labor Day) proved to be almost a record breaker. The weather has moderated very much of late and it happened that Sept. 2 was one of the most pleasant days of the year, and

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perhaps the last day of the short summer seen here. The Lyric opened its second season of variety on August 31, under the management of Sullivan & Cosgrine, with Bert C. Donnellan as local manager. He has been promising a good opening bill for some time and he surely hit the ball. It included Baby Dorothy, John and May Burke, Cora Simpson, Gavin, Platt and Peaches in a very unique skit called "The Stolen Kid," Tom Gilien, The Lutz Brothers (and the "armless wonder" is the cleverest one of his kind seen here). There was trouble purchasing a seat most of the time. The aggregation proved a big draw. The Bon Ton, owned and managed by J. H. Young, is still doing business under the name of the Nickelodeon and keeps busy. Mr. Young intends to open the vaudeville season at his house in the very near future. The Red Theatrum is doing a good business and shows a good set of films this week. The Family Theatre is a new moving picture place and for the short time it has been open has done fairly well. The location of the house is such that they should have no fear of overcrowding. At the Orpheum week 2 splendid bill was given, and the S. R. O. sign out often. Prof. Wise, The Kinsons, with excellent imitations of musical instruments; World

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December 14th

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LYRIC AIRDOME (A. Baker, mgr.).—Reouble Sims, cartoonist and comedian, extremely laughable; Guy's Parlor Minstrels, a novelty sketch and big hit; Denrock Bros., comedy acrobats, twenty minutes of laughs; Flora Lavere, second week and big success.

SHAMOKIN, PA.

FAMILY (W. D. Nelids, mgr. Monday rehearsal 10).—Mons. Herbert, musical act, fair; Belmont and Fulton, entertainers, good; Haviland and Thornton, "The Mighty Dollar," very good; Lester and Quinn, dancers, good; Arthur Huston, juggler, very good; extra attraction, The Three Jacksons, bag punching and bicycle riding act, ordinary.
MILLER.

SIOUX CITY, IA.

ORPHEUM (David Beehler, mgr. Monday rehearsal 10).—Week 2: Scott and Wilson, comedy acrobats, big hit; Geo. A. Beane and company, good sketch, cleverly presented; Laura Howe and "Dresden Dolls," pleased; Phil and Nettie Peters, laughing hit of bill; Paul Barnes, parodies, new, went big, repeatedly encored; Lalla Selbini, sensational hit, talk of town.—FAMILY (Geo. G. Lehman, mgr.).—Warmer Totts, clever children, pleased; Bobby Rankin, big hit, with monologue and parodies; Jennie Leslie, good musical act; Leonard and Phillips, comedy, good, well received.—AIRDOME (F. H. Bradstreet, mgr.).—Collins and Ballard, pleasing singing act, well dressed; Tom Ford, monologue good, songs ancient; The Brownies, big hit; Sinclair Sisters, scored heavy with Indian number; Ring and Williams, both singing and comedy, big hit.
J. L. R.

SPRINGFIELD, ILL.

ORPHEUM (Meyers & Watts, mgrs.).—Beginning the 9th the bill at this house will be changed

twice weekly instead of once as heretofore. 9-11: Summers & Winters, song and dance artists, very good; Elma Mason, ill. songs, fair; Mark Lee, Hebrew comedian, pleased in spite of the fact that he was obliged to work without makeup owing to the non-arrival of baggage. Jno. A. West and company, featuring their Siberian "singing wolf," an excellent act. The Merrian Sisters were billed but failed to appear through being sent to Lincoln by mistake.—EMPIRE (Jno. Connors, mgr.).—Trafalgar and Berretta, comedy duo, the feature; Marion Fulton, The Dalles, Constance Ward, Lillian Little, Ruth Hamilton, J. W. Drane, Dawson and Booth, The Empire Stock company, and moving pictures complete the bill.—OLYMPIC (C. J. McCann, mgr.).—Frank and Mile, Fairchilds are the feature. Allen and Wilson, Blanch Hill, Vivian, The Big Four, The Empire Stock company and moving pictures.—NOTES.—Sirronje, "handcuff queen," last week's headliner at the Orpheum, last Thursday evening was handcuffed and shackled, sealed in a bag and nailed in a box by a local clothing firm, the box was securely roped. In 14 minutes Sirronje escaped.—Allen Ballou, musical director of the Gaiety, is occupying a position in the orchestra of the new Majestic until the Gaiety opens Sept. 23.—It is reported that Chattertons will play vaudeville part of the time this season, although no definite announcement has been made.—WHITE CITY (Jno. B. Gill, mgr.).—This

park closed 8. Berre and Hicks were the closing attraction.
C. F. NORRIS.

SANDUSKY, OHIO.

MAJESTIC (W. C. Dunn, mgr. Monday rehearsal 10).—The Beatties, clever hoop rollers and club jugglers; The Garnellas, comedy sketch, excellent act; J. H. O'Neil and company, comedy playlet, made a decided hit; Lewis and Leasington, rural comedy sketch, good; Prof. Nemo, ill. songs, good.—THEATRIUM (Charley Bear, mgr.).—"Cab 23" is attracting large crowds daily.—PARK (Joe Howard, mgr.).—"The Tired Tailor's Dream" is being shown.—ELMOTRIC (Vincent Menues, mgr.).—"For Another's Sin" is the attraction to good business.—ROYAL (Gillard Bros., mgrs.).—"An Englishman in a Harem" is making a hit.
DOC.

ST. LOUIS.

COLUMBIA (Middleton & Tate, mgrs.).—Stella Mayhew, late star of "Comin' Thro' the Rye," is the headlined feature, a hit; Ward and Curran, "The Terrible Judge," fifteen minutes of genuine laughter; Eight Bedouin Arabs, pleased; Emma Francis and her Arabian Boys, neat singing and dancing act; Those Four Girls, pleasing;

EDGAR FOREMAN and Co.

Presenting a sure-fire hit

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Knickerbocker Theatre Annex Bldg., N. Y. City | WEEK AT THE THIRD AVENUE THEATRE

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LAUGHTER
AND TEARS

Absolutely the Biggest
Thing ever prepared for the Vaudeville stage

25	PEOPLE	25
	(who can act and sing)	
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	(everything carried)	
3	REAL AUTOMOBILES	3
	(the greatest in the world)	
8	ELECTRICAL EFFECTS	8
	(some of them new)	
2	BIG MUSICAL NUMBERS	2
	and	
	THE GREATEST RACE EFFECT EVER SEEN ON ANY STAGE.	

Ellis Howton Troupe, made a hit; William A. Luman has one of the best acts on the bill, his sketch, "Recognition," is fairly bubbling over with humor; Mme. Nadge, equilibrist, excellent.—GARRICK (Dan S. Frohlich, mgr.).—Sunday afternoon a large audience and a good bill, when K. & E.'s second week began. The Romany Troupe of Operatic Singers, twelve in number, are headlined; Harry Corson Clarke in "Strategy"; Maude Lambert sang three songs in a pleasing manner; she is pretty and refreshing to look upon; Billy Clifford swept the audience with his hilarious humor; Ralph Johnstone, daring bicyclist; M. Valozzi, juggling and equilibrium, good. One of the most pleasing numbers on the bill was Chas. B. Sweet, tramp musician, really funny; Caron and Farum, comedy acrobats, good.—GAYETY (O. T. Crawford, mgr.).—"Vanity Fair" opened here Sunday night and turned them away. The show, however, is not as good as it was last year. Belle Wilton and the "Wangdoodle Four" are the only ones left of the old company. The opener, "La Petite Parisienne," has a good many suggestive sayings that could be eliminated to advantage. The costumes are pretty, the chorus consists of 16. Belle Wilton is intrusted with most of the songs; she made a hit. Frank Rice, Beatrice Stanley and Mercedes Alvarez have the principal parts; the Three Stanley Sisters open the olio in songs and dances; Dawson, Mack and company, in "A Day at the Circus," made a hit, but Walsh and Maitland brought down the house; the burlesque, "A Southern Belle," is a new name for "Our Georgia Rose," used by this company last season, with the exception that Frank Rice takes the German role formerly played by J. Sheppard in blackface.—STAND-

ARD (L. Reichenbach, mgr.).—"High Jinks Burlesquers," are presenting Dave Marion's "Roseland," formerly used by "Dreamland." ED. J. CAIN.

SYRACUSE, N. Y.

GRAND OPERA HOUSE (C. H. Plummer, mgr. Monday rehearsals 10:30).—The bill offered this week was good; Elsie Boehm, good; Charles Wayne and company, pleased; James and Jennie Gee, good; Clark, Bergman and Mahoney, good; Mr. and Mrs. Sidney Drew, "Billy's Tombstones," the best seen here in some time; The Gotham Comedy Four, fair; the one act musical comedy, "Paradise Alley," ordinary.

SAM FREEMAN.

TROY, N. Y.

PROCTOR'S (W. H. Graham, mgr. Monday rehearsal 10).—Fredrick Hawley Co., melodramatic skit, "The Bandit," went well; Fanny Rice, singing and dancing dolls, pleased very much; Lasky Quintet, musical novelty, good; Norton and Russell, change artists, good. Others on bill are Bertie Heron, minstrel man; Sheek Bros., hand balancers, and Fenton and Carr.—LYCEUM (R. H. Keller, mgr.).—The Twentieth Century Malt, open here for the first half of week, the company appearing in a three act comedietta, won approval. The Merry Makers for the last half.—EMPIRE (W. F. McLaughlin, mgr.).—Good songs and pictures.—NOVELTY (W. C. Fleming, mgr.).—Tri-weekly change of moving pictures to fine business. J. J. M.

WASHINGTON, D. C.

NEW LYCEUM (Eugene Kernan, mgr.).—"Merry Maidens," clever and up-to-date burlesque company. Sam Rice and Peter Thompson, leading funmakers, who keep the audience in continuous uproar. Musical numbers are rendered by Patti Carney, Zoe Hollis and Lulu Beeson, assisted by a dashing chorus of sixteen girls. Dressing is very bright and tasty. Lewis and Thompson, singing comedians, good act. Patti Carney, soubrette, good repertoire of new songs which went well. "Some Quartet," new organization, decided hit. The Two Graces, a good act. Frankie Gracey received most credit. Lulu Beeson, buck and wing dancer, gives a clever exhibition.—GAYETY (W. S. Clark, mgr.).—"World Beaters," Frank Martin and Charles Buckley are the principal laughmakers and deserve credit for good work. The Marco Twins are the headliners and keep the house laughing all the time. Pearl Reid and Jessie Maitland with the assistance of a good chorus nicely costumed sing several musical numbers which were well liked. In the olio the Marco Twins are the hit of the show. The Century Comedy Four in songs and comedy do a nice act. Mr. and Mrs. Chas. Buckley and Frank Martin well liked. The "Ginger Girls," Pearl Reid and Jessie Maitland, won the audience with songs and dances. Redded and Hedley presented a novelty in an anatomical soldier.—Sunday concerts were inaugurated last Sunday at the Gayety and the Majestic.—NOTES.—C. V. Arnold of the Standard, Cincinnati, spent last week in Washington with his company, "The Bachelor Girls," and is going to make a tour over the entire Eastern Wheel before returning home.—Capt. R. J.

Kinder, of "Ranch No. 101," dropped in this city for a short stay last Friday night for several days before returning to Jamestown.—Jno. W. Lyons, the popular manager of the New Academy, was elected a member of Washington Lodge, No. 15, B. P. O. E., last Wednesday evening.—"The Medicine Man," the two-act burlesque which is now used by the "High School Girls," will be taken off after the Philadelphia engagement. A well known writer is arranging another to take its place. Matt. Kennedy joined the "High School Girls" last Saturday night and proved a big help to both the burlesquers playing the Irish comedian.—The New Lyceum will play Sunday night vaudeville, commencing Sept. 22.—Miles Bros., of New York, have opened a moving picture show in Alexandria, Va., and are doing good business. Wm. Jefferson is manager. W. Long operator.—Lem Welch, the popular song writer and who wrote "Marlitch," spent last week in this city and has joined the "Since Nellie Went Away" company.

WATERBURY, CONN.

JACQUES (J. F. Clancy, mgr.).—Goldsmith and Hoppe present a good musical act for an opener; Mahr and Flora, novelty dancing act, fair; Joe Deming, ordinary; Hibbert and Warren; the pianist in this act would add greatly to it did he refrain from his talk; Charles E. Evans and company in one-act farce, proved interesting; Welch, Mealy and Montrose pleased the baseball fans, including the Waterbury baseball team, which attended the opening night's performance; Laveen and Cross in a physical culture act, fair. GIRARD.

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CLAIRE ROMAINÉ

Direction of **CLIFFORD C. FISCHER**, Vaudeville Expert
SINGING HER REPERTOIRE OF ENGLISH SONG SUCCESSES

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"Keep Away From the Girl" **"I'd Like to Know When I Can"**

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HERBERT INGRAHAM
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Walter C. Kelly

(THE VIRGINIA JUDGE)

"NOW COMES THE APPEARANCE AT THE PALACE THEATRE OF MR. WALTER C. KELLY, WHO INSTANTLY ACHIEVED A SUCCESS. IF THIS BE AN AMERICAN INVASION OF OUR VAUDEVILLE STAGE, MAY IT GROW—AND GROW. IF IT BE TRUE THAT AMERICAN MAGNATES WANT TO DE-
PLETE THE ENGLISH HALLS, WE WOULD CRAVE BUT ONE FAVOR, TO NAME A GREAT-GROSS OF GENIUS WE ARE WILLING TO SHIP ACROSS THE
ATLANTIC IN RETURN FOR ONE MORE WALTER KELLY."—London "Music Hall," July 19.

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LOCAL NO. 1.

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LEW MORTON, Secretary. **HARRY DE VEAUX**, President.

WORCESTER, MASS.

The second week of vaudeville opposition opened in Worcester with Poll a little in the lead. The bill presented at the Franklin Square this week is very good, but Poll's is a shade better. The Franklin Square has been nearly filled, while Poll's has done S. R. O. business since it opened.

The bill at the Advanced house consists of The Bogamys, "The Lunatic Bakers," an excellent acrobatic act; Daly's "Country Choir" scored heavily; Herbert Brooks has a good trunk trick and is clever with the cards; Jewell's Manikins, a hit; Joe Flynn made good with his old material; Wilton Brothers, clever acrobats; Eva Mudge, good quick change artist; Morgan and Chester, fair. Poll's has an exceptionally strong bill, consisting

of Gennaro's Band, which makes a big hit; Curtis Palmer and company were funny; Swor Brothers, clever negro impersonators; Zascell, Vernon Company, in "The Elopement," are not new here but made a hit; Paul Le Croix, clever comedy juggling; Edwin Steven, assisted by Tina Marshall, made good in "A Night Out"; Melville and Higgins made a hit in "Just a Little Fun." HARLOW L. STEELE.

YOUNGSTOWN, O.

IDORA PARK (Robert Cunningham, mgr.)—Season closes this week with the Clarence Sisters, McGrath and Page, banjoists; Wise and Milton, colored entertainers; Nibbe and Bordeaux and the Young Brothers, acrobats.—AVON PARK (Joseph Weiss, mgr.)—Season closed Sunday night, Sept. 8. C. A. LEEDY.

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What has become of the imitation which played
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It seems as though it had been sent to the woods, but
don't let this discourage you, **you** may be able to
get away with it. **Keep on trying.**

What Variety said about my act last week while playing at the Grand Opera House, Brooklyn:

"Barnold's Dog and Monkey Pantomime closed the first half, leaving the audience in a riot of laughter. Mr. Barnold, through the smoothness of his animal act, draws spontaneous outbursts. The house takes hold of the humor and there is a naturalness about the animals' actions which excites admiration as well as laughter."

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I, Eddie Leonard,

Wish to call your attention to the Ward Bros., two young men whom I had assisting me in my act, "THE LAND OF COTTON"; THEY HAVE DELIBERATELY STOLEN MY ACT. Not satisfied with that, they have stolen material I am using in my present act, "DIXIE LAND."

I wish to extend my sincere appreciation to the managers who have refused to book a pirated act. It seems a shame that after I have worked so hard to perfect this style of entertainment, two up-starts whom I had employed should be allowed to reap the harvest of my brain.

I ask you, one and all: is this fair?

WESLEY & PINCUS, Representatives.

(Signed) EDDIE LEONARD,

Assisted by the GORDON BROS.

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STALEY'S "NIGHTMARE"

A ONE-ACT COMEDY WITH MUSIC, SPECTACULAR AND MECHANICAL NOVELTIES

HAMILTON HERALD, SEPT. 2: "The big hit of the bill, from a laughing standpoint, was a one-act musical comedy entitled Staley's Nightmare, in which Signor Giovanni, a youthful comedian, makes a big hit. Joseph Madden as E. Z. Mark portrays the part of a man who is subject to nightmare, and the youthful member of the company, as his son, makes matters merry all the while. It is a case of a house of mysteries during the time the nightmare scene is on, and the manner in which little Giovanni disappears and reappears causes all the fun. The clocks on the wall disappear at his bidding, and he falls through tables,

CAST of 7 PEOPLE
INCLUDING
JOE MADDEN
EVA THATCHER and
SIG. GIOVANI

disappears and reappears without leaving an impression. During the act some good songs are introduced by Miss Eva Thatcher, Giovanni and Mr. Madden."

HAMILTON TIMES: "A one-act comedy with music, entitled 'Staley's Nightmare,' has many startling surprises. It is the reality of a man's dream, and the pranks played by a small lad, assisted by special scenery, containing trap doors and sliding panels, is somewhat sensational. The singing, too, is catchy, especially the song of Joe. Madden, 'I'd Hate to See the Signs That Some Men See.'"

Book, lyrics and mechanical effects by Richard F. Staley, author of Staley & Birbeck's "Musical Blacksmiths," Staley's "New Transformation" Company, and a new three-act musical comedy, entitled "Between Twelve and One."

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LIMBURGER CHEESE IS STRONG—BUT HUMAN PREJUDICE PUTS THE KIBOSH ON IT ALL.
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The Arizonas

Acrobatic Tumblers, Contortionists, Jugglers and Foot Equilibrist. BIG SUCCESS THIS WEEK, Henderson's, Coney Island. Monday, Colonial, New York City. OPEN SEPTEMBER 16.

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BERRY AND BERRY

Now playing advanced time on the advanced Orpheum Circuit, for an advanced salary. Advance to Frisco next week. "Three (advanced) cheers for Vaudeville."

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15 Minutes in "ONE."

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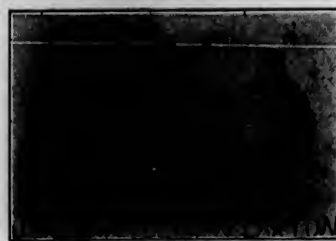
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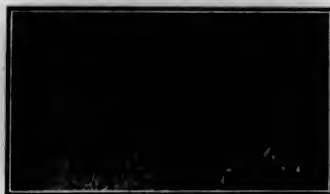
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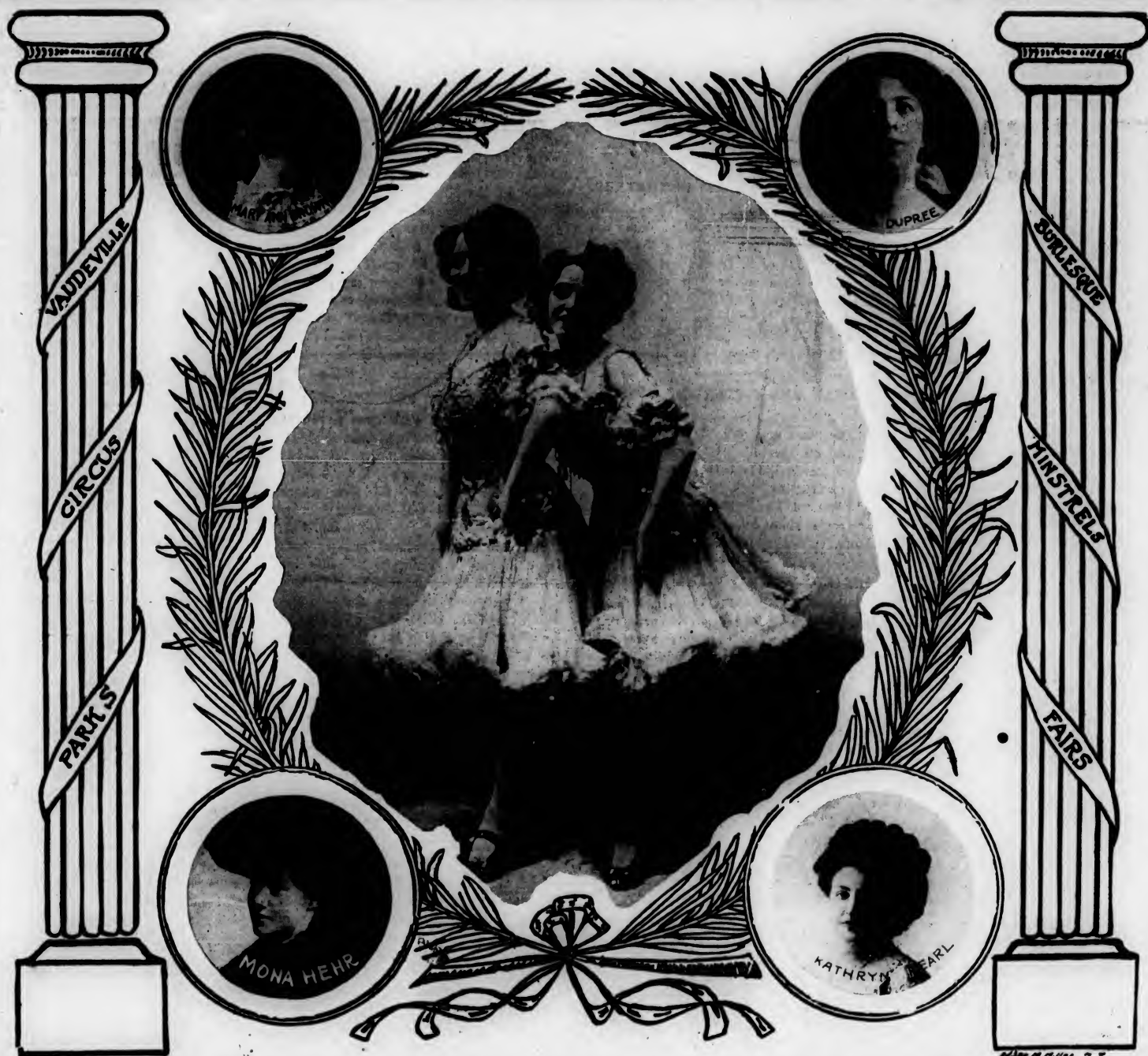
TEN CENTS

VARIETY

VOL. VIII., NO. 2.

SEPTEMBER 21, 1907.

PRICE TEN CENTS.



CHICAGO BECOMING A VAUDEVILLE CENTRE

The Big City of the West Will Soon Rank With New York as Headquarters for Artists—Three Variety Theatres There Rumored for Klaw & Erlanger.

"Three 'Advanced Vaudeville' theatres for Klaw & Erlanger in Chicago" is the latest rumor, and seems to be founded on some authentic information.

The Auditorium in that city, with its seating capacity of 4,000, is listed to open under the vaudeville management of K. & E. on Oct. 13, and this it is authoritatively stated will happen, regardless of the success met with by "The Girl Rangers," since the Geo. W. Lederer production opened the season.

Another "Syndicate" variety show will probably be presented at the Colonial in that city, it is said, and perhaps even before the scheduled opening date of the larger house, while another removed from the city's centre will cater to outlying districts with a similar sort of entertainment, all of the Klaw & Erlanger brand.

Chicago has been regarded as a provincial town as far as vaudeville was concerned, until lately, when the activity in the West with this style of amusement commenced to bring the Western metropolis to the front.

With the Klaw & Erlanger houses to be added to the list of vaudeville theatres in operation, Chicago will soon assume the dignity of a variety centre, rivalling New York in the number of artists who will make that city their home. It will be the starting and closing point of numberless tours, arranged on either the large or small time, and with the circuits in full swing, an act can be as easily routed from the West as from New York.

At present the first grade Chicago variety theatres are the Majestic, Olympic, Haymarket and Chicago Opera House, the latter having taken the Olympic's place at the time of the fire, and been retained in the route sheet since. It was announced for vaudeville, however, before the mishap occurred to the Olympic. These four are controlled by Kohl & Castle, and a Chicago despatch elsewhere in this issue says they will become the nucleus of a K. & C. circuit of eight houses to be formed within a trolley car radius of the Majestic.

With the three large theatres expected to be opened by K. & E., Chicago will possess seven of this grade. New York City has but eight in Manhattan Borough: Hammerstein's, Colonial, 23rd Street, Union Square, 58th Street, Alhambra, 125th Street and New York, all but the last named booked by the United Offices.

Showmen who have given the Western situation some consideration say that within a year under the present conditions, there will be as many permanent addresses of variety artists in the "Windy City" as here, and through the smaller circuits operated from there a wider variety of acts.

When the Auditorium throws open its doors the scale of admission will not exceed 50 cents for the orchestra chairs, it is said, although the prices have not been finally settled on.

Vesta Victoria is believed to have been selected for the headliner of the opening show, and may be retained as the Auditorium drawing attraction for a month. The English singer has never appeared in the West.

PROVIDING TIME FOR SIXTY ACTS.

In the course of the next six weeks there will be sixty acts added to the booking list of the Morris office, engaged to open on the K. & E. time at different dates within that period.

Some are native, and some foreign. Room is expected to be found for the additional turns by the opening of new houses on the circuit. Two theatres in Chicago, one in St. Louis (American), and the Hippodrome, Cleveland, besides Toronto, are expected to be in full swing by the first week in November besides unannounced houses.

"GIRL FROM YONKERS" IN YONKERS.

The anniversary week of the Doric, Yonkers, commences Monday, and the comedy sketch, "The Girl From Yonkers," played by James S. Devlin and Mae Ellwood, has been secured for the feature of the anniversary bill.

All Yonkers is expected to call at the theatre during the week to see the girl who hails from there on the stage.

ONLY THE PICTURE MISSING.

Chicago, Sept. 20.

"The Stars of Every Nation" is the new caption on the bills of the four Kohl & Castle vaudeville theatres in the newspaper advertisements.

"Advanced Vaudeville" has been in use for some time in connection with the shows.

BESSIE WYNN WRITES A SONG.

The action of Bessie Wynn in declining seven alluring offers for prominent roles in musical comedies to play out her contracts with the United Booking Offices was not without its reward. E. F. Albee has taken the little prima donna under his personal management and large salary increases are in prospect for her when the present vaudeville contracts have been played.

Miss Wynn is singing a new song of her own composition this week. It is called "Not for Me," which is not inappropriate, considering the many legitimate offers to star the singer has lately received.

FORMER "BELLE" HAS ACT.

Through Wesley & Pincus, the agents, Ella Snyder, who won her greatest fame while playing in "The Belle of New York" on the other side, will seek an opening for a new vaudeville act in which she will appear, surrounded by eight men and two women.

The piece is named "Commencement Day."

UNITED NOT PRODUCERS YET.

The production company organized by the United Booking Offices has not as yet commenced operations, although the start may come at any time.

Up to date, producers not connected with the booking agency have appeared in such plentiful numbers that it has not been considered necessary for a United offering to be attempted.

The outside producer takes upon himself the risk, and makes the investment, placing a production on the vaudeville stage for a verdict, and while the supply keeps up the United will probably allow its scheme to slumber.

HASHIM PLAYS STOCK.

Cincinnati, O., Sept. 20.

Robinson's Opera House under the management of Alex. Hashim, who lately secured the lease, will not play vaudeville.

Arrangements for booking could not be settled with the William Morris office in New York, so the scheme was abandoned. Mr. Hashim has arranged with John C. Fisher for a revival of all the Fisher comic-operas, opening with "Florodora," following with "Silver Slipper" and the others, for twelve weeks. Popular prices will be charged.

It is pretty well understood here that one of the conditions carried with the transfer of the Shubert theatres into the Klaw & Erlanger office was that "Advanced Vaudeville" was to be kept out of Cincinnati and Indianapolis, where Max C. Anderson is interested. Geo. Cox and Jos. Rhinock, who were the Shubert financial sponsors, and forced the "independents" into the "Syndicate," are believed to also have an interest in the vaudeville theatres in these cities.

"PASSION PLAY" PLAYERS HERE.

There arrived this week from Germany seven of the original players of "The Passion Play" at Oberammergau, Bavaria, where they have presented the piece for the past 23 years. Eighteen others are on their way to this country.

"The Passion Play" requires a company of 100, and the additional number necessary in case a production is made on this side will be secured in New York.

It is proposed to place the Biblical piece in a local theatre, if one can be secured, and failing in that, an offer to give a condensed version in vaudeville will be made. It is said that the play can be shown in 25 minutes.

The solemnity of the proceedings, and the dialogue, wholly spoken in German, are expected to operate against a vaudeville hearing. Charles Eschert, upon whom the foreigners called, suggested that they first see the managers of the German theatres.

T. D. FRAWLEY IN SKETCH.

From out the West into Eastern vaudeville enters T. Daniel Frawley, a stock favorite in his section and none more so ever changed the play every week.

Mr. Frawley, assisted by Lillian Appel, has been booked by M. S. Benthain in a comedy playlet called "What's the Matter with Jiggerson?"

The piece will be sent over the Orpheum Circuit towns first, where the players are the strongest cards.

FOREIGN ACTS CAN'T COME.

From twelve to fifteen large foreign acts, engaged abroad by Klaw & Erlanger, will be unable to visit these shores, either on account of the emigration laws of the United States or the military regulations of the foreign countries the acts hail from.

Russia, Japan, China and Germany are the principal parts where opposition is said to have arisen against certain acts, mostly in uniform, leaving home. From Russia a troupe of Cossacks, wild, rough riders, who have never performed in public outside that country, was expected to be on the opening bill of the Auditorium in Chicago, but the Russian Government stepped in and the act will remain at home.

A boys' band from Germany is also prevented from appearing at the same K. & E. theatre through the military regulations governing the German males until of a certain age, when an amount of military duty must have been served before they are free to come and go.

It is said the emigration laws of this country had considerably to do with the forced cancellations of Japanese and Chinese acts. Persons standing very high with the present Administration have vainly exerted efforts to secure admittance for some of the yellow race. It is rumored that Japanese and Chinese performing troupes will be a thing of the past over here.

The laws relating to the importation of Japanese and Chinese make no provision for an actor or performer coming here to exhibit. This is the bar to their appearance, although the Chinese Government prevented the exportation of an act engaged for the stated reason that during the World's Fair some performers still under a military obligation deserted their troupes while here and have never returned.

"JAIL BREAKERS" AT PEACE.

San Francisco, Sept. 20.

Despite the predictions of open warfare when the rival jail breakers (Houdini and Brindamour) came into as close a competition as they were last week in this city, the dove of peace reigned supreme over Ellis street, both lock defiers pursuing the even tenor of their ways as though oblivious of the other's existence.

PRINCESS, FRISCO, TWO-A-DAY.

San Francisco, Sept. 20.

It is stated on good authority that the Princess (Western States Vaudeville Association) will change its policy shortly from three to two shows a day, considered a wise move on the part of the management. With the advertising facilities in working order, well filled houses are the rule at the first evening performances, but a cheerless void is in evidence at the closing shows.

An advance in prices will probably accompany the change. The opening of this new house has had no noticeable effect on the attendance at the adjoining Orpheum, which is still at high tide.

"TOD" SLOAN'S SECOND CHANCE.

Jack Levy is engineering another vaudeville tour for Tod Sloan, the American jockey. Sloan played vaudeville a week or so in a monologue somewhat over a year ago.

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Vol. VIII. SEPTEMBER 21. No. 2.

Coccia and Amate leave "The Kentucky Belles" to-night.

Rice and Cady join "From Across the Pond" at the Circle on Monday.

Vinnie Henshaw has a new partner and is looking for vaudeville engagements.

The Vaudeville Comedy Club is considering purchasing a Summer home on Long Island.

"A Night in a Rathskeller" closes its vaudeville tour this week. It may be placed elsewhere.

Jordan and Harvey sailed from Liverpool Saturday. They are due to open over here next month.

Dick Bernard, brother of Sam, is said to be considering a proposition to tear off a monologue in vaudeville.

Rose Stahl writes from London to ask that any report of her engagement to Will T. Hodge be emphatically denied.

The mother of Maurice Schafer is very ill in Tarrytown, N. Y., and asks that friends notify her son of her condition.

Lew Cooper, formerly of Cooper and Gear, has entered into partnership with George Brown, late of Brown and Hughes.

Harry Rogers is associated with Albert Von Tilzer's music publishing house, not Harry Von Tilzer's, as previously reported.

Elsie Faye will have a new act next season, a dancing and singing arrangement in which the comedienne will have a backing of eight boys.

Charles L. Sasse, the East Fourteenth street booking agent, returned from Europe this week. He has been abroad street booking agent, returned from

Joe F. Willard, Harry Bond and company in the "Battle of Bunco Hill," are booked solid by William Morris on the Klaw & Erlanger time.

Truly Shattuck has written the words and music of a novelty song called "Who Knows?" The exclusive singing right has been given to Ethel Levey.

John M. Turner, an old-time banjo comedian, was buried last Tuesday by the B. P. O. E. local lodge. The deceased died in the Post-Graduate Hospital.

Harold L. Steele, of Worcester, Mass., has joined the Atkinson-Thatcher Company. Mr. Steele will have the principal male part in "Miss Petticoat."

Major Burk, formerly secretary of the White Rats, will give his annual entertainment on October 30 at the Elks' club rooms in the Majestic Theatre building.

The Grand Opera House, Indianapolis, which was scheduled to open Sept. 2, delayed a week. An entire bill had been signed and the acts received salaries without question.

Nellie Seymour and Nestor will play Keeney's, Brooklyn, Sept. 30, when the house opens. Miss Seymour has several weeks laid out and will devote all her time to vaudeville this season.

Ernest Lavigne, of Lavigne & Lajoie, proprietors of Sohmer Park, Montreal, who has been seriously ill for several months, is said to have suffered a relapse and is now in a critical condition.

Mlle. Lucile Murger, the French chanteuse, playing her first American engagement at the New York this week, is reported to be in receipt of \$350 every time salary day comes round in the K. & E. houses.

The annual benefit of New York Lodge, No. 1, T. M. A., will be held at the New York Hippodrome Dec. 8 (Sunday evening). The stage will be under the direction of Stage Manager Temple, of the Hippodrome.

Joe Keno, formerly of Keno, Welch and Melrose, and Estelle D'Arville, who played with Carter De Haven during the illness recently of Flora Parker, have entered into a partnership and will do a singing and dancing comedy act.

Max Witt will produce two new acts on Sept. 30. One will be called "Max Witt's 'Highland Lassies,'" patterned on his "Singing Colleens," only in Scottish dress, and the other is Paul Burns and Company in "The Suffering Sophomores."

Annette Wiltsie, formerly with the "Parisian Widows," will essay a single singing act with a series of character numbers. She opens next week in the new vaudeville theatre being engineered in Passaic, N. J., by Henry Pincus.

May Nevada, formerly in vaudeville but of late years at the head of her own dramatic company, has returned to the varieties, assisted by Algernon Eden, in a farcical sketch entitled "The Masqueraders," written and produced by Louis Hallett.

Mattie Keene, well known as a vaudeville artiste, has written a new play which will shortly be produced by John Cort. Miss Keene is now engaged upon another piece which is scheduled for production by the Cort people as soon as it is completed.

The Poli Circuit has issued a neatly engraved and printed folder, with descriptions and photos of theatres, staff and resident managers. The system under which the circuit is conducted receives space. The folder is for general distribution.

The Dixon Brothers, eccentric musical comedians, who have not appeared over here for a number of years, play at Atlantic City next week, then go West for a long tour over time secured through the Western Vaudeville Association by Wesley & Pincus.

"The forbidden" picture of "The Bath" as shown by "The London Models" was suppressed by Manager J. B. Schoeffel, of the Tremont, Boston, toward the end of last week. Now the "Models" are at Parson's, Hartford. It is expected soon they will be homeward bound.

Burt Green is now one of the Accepted Order of Vaudevillians, having received contracts through the United Offices for a season's engagement with his wife, Irene Franklin. To clinch his hold upon the title of "artist" Mr. Green forthwith purchased a "Taylor" trunk.

Ethel McDonough, "The Girl Behind the Drum," has received several offers to join female orchestras, the supply of women musicians causing a large demand, but Miss McDonough will continue in vaudeville. She says "single blessedness in vaudeville is indeed bliss."

"From Across the Pond," the new M. M. Thiess production at the New Circle Theatre, which was unanimously condemned by the New York critics, is in process of revision. Adolf Philipps, the first principal comedian, has left the cast, which remains otherwise unchanged.

Fred Follette will be manager of the "Chuck" Connors show, "From Broadway to the Bowery." It has not been yet settled who will book the Sunday nights at the Star this season, commencing Sept.

'29. Mr. Follette has attended to the programs there on Sundays for two seasons past.

Leon Mooser, manager for Ching Ling Foo, the Chinese illusionist, will leave San Francisco soon, if he is not already on the way, for Shanghai by way of England. It is understood that he will stop in New York before sailing and endeavor to arrange an American tour for his principal.

J. J. Ryan has given notice of appearance in the suit brought against him in this county by W. S. Cleveland. Cleveland demands \$1,500 alleged to be due him on a commission account still unpaid from the time Ryan ran the Olympic Theatre in Cincinnati. The case will be called for trial shortly.

The Emerald Trio has disbanded. Nicholas and Blanche Murphy are doing a team act, while William H. Stanley is working alone. The trio was plaintiff in a suit against the New York Vaudeville Contracting Company and the Murphys are still prosecuting the action. A disagreement led to the separation.

Vesta Victoria is a passenger on the steamship St. Paul, which is due to dock in New York to-day. She opens Monday at the New York Theatre. The English woman brings a new song with her. Another passenger on the St. Paul is Millie Linden, the English singer, who is booked to open at the Colonial on the same day.

Louis Wesley, the agent, and Frank Jones, of P. G. Williams' staff, have been making merry for the past fortnight with Searl Allen's automobile. Up to date the expense account would have purchased a new machine. Last Monday, while returning from the Gotham in the Allen flyer, Mr. Jones broke down on the Brooklyn Bridge and a common, ordinary truck did the rest.

Lylian Leighton has temporarily retired from the stage under the advice of her physician. She is now in the North Woods of Wisconsin and will remain there indefinitely in an effort to regain her lost health. Miss Leighton has been a victim of nervous collapse. She was confined to her room for three weeks in South Bend, Ind., after playing that city. Her physicians hope that she will be able to resume her vaudeville tour by Dec. 1.

The vaudeville artist will be giving a "good show" at every performance, rain or shine, ere long, regardless of the state of his spirits, for the dramatic critics are on his trail. Alan Dale says he intends making a study of vaudeville this season and becoming a regular habitue of the variety houses. The famous reviewer threatened the vandevillian with this during his recent visit abroad. If you have a "new act" it should be listed in VARIETY'S "New Acts Next Week," for Mr. Dale has said he selects what he considers the entertainment offering the most "newness" from that column. If Alan Dale or any other dramatic reviewer says something about your act not precisely so, don't answer in black and white that he knows nothing about vaudeville; this is the one thing they all cheerfully admit.

WESTERN'S CHANGES AND ADDITIONS.

It is the understanding among the burlesque people that the People's Theatre in New York will operate next season as a Western Wheel burlesque house. The People's is on the Bowery, near Miner's Bowery theatre. It likewise is a Miner estate property.

There was some talk of this arrangement last season, but nothing came of it. The Miner people favor the scheme. The People's is now being used as a Hebrew theatre. The advantage of it for burlesque lies in its large seating capacity, almost half as large again as that of the Bowery.

Another addition to the Empire Circuit holdings spoken of for next year is a house in Rochester. This stand is designed to split the week with Schenectady. The Western house in the latter city is not yet completed, but the work is being hurried and it is hoped that it will be ready to route in the Wheel by the first of the year.

At the same time it is supposed the Western Wheel's Newark (N. J.) house will be ready for opening. Geo. Rife is to have a new house in Wilkes-Barre, Pa., and Frank B. Carr is dickering for a site in Wheeling, W. Va., but these two will not be definitely arranged for this season, in all probability.

SAYS THERE'LL BE BURLESQUE.

Youngstown, O., Sept. 20.

Joseph Wess, manager of Avon Park, declares that he will be the manager of a house in Youngstown to play burlesque. Nothing more definite is contained in Mr. Wess' statement and it is not known whether he will play the "Wheel" shows of one circuit or the other or independent burlesque bookings of the "turkey" variety.

MAY REBUILD WESTERN HOUSES.

There is talk of the Western Burlesque Wheel being represented in Minneapolis and Duluth by entirely new theatres by the opening of next season.

They already have houses in both cities, but they are a bit old style, and it is said the Schlitz Brewing Company will undertake to finance the two new houses, which will be held under lease and operated by Fehr & Marshall, the Empire Circuit managers.

THE ASTRELLAS.

The Astrella Sisters, whose portraits are reproduced on the front page this week, form an attractive pair of singers and dancers and are members of the trio known as "The Astrellas." They came to this country recently from Vienna, Austria, on a venture and almost immediately received booking on the United Booking Office's time.

The act will be kept busy this season entirely in the East, visiting the West only for an engagement in Chicago. This is their first American tour. After finishing the Eastern circuits the pair will begin next season on the Orpheum.

George Hanscomb, manager at Sheedy's Fall River house, has left that position and will manage a chain of moving picture and illustrated song shows in Western Massachusetts, with headquarters in Springfield, Mass.

GOOD BURLESQUE BUSINESS

The burlesque business on both wheels is holding up remarkably under the warm weather. One show is reported to have made \$700 more on last week's gross than on its visit to the same house last season in the middle of the year.

The Gayety, the Columbia Amusement Company's new house in Washington, is giving a good account of itself. The opening week showed receipts of \$4,100, the following week \$3,600 and last week \$3,800. The Gayety in Philadelphia last week did \$3,600.

"BEHMAN SHOW" OPENS SCRANTON.

"The Behman Show" will open the new Columbia Amusement Company's (Eastern Burlesque Wheel) Gayety Theatre at Scranton on Sept. 30, playing three days in that city.

The house starts its burlesque future with an evening performance, the management paying Jack Singer, manager of the show, \$150 for the loss of the usual matinee.

Scribner's "Big Show," routed for the date, will change places with "The Behman Show" for the week, playing the first three days at the Bijou, Reading, instead.

WILBUR "LET IN."

A. R. Wilbur, partner with Stair & Havlin and the Shuberts in Boston and New York, is said to have been admitted to participation in the profits of the "Wine, Woman and Song" companies, of which there are two, now playing or about to play both those legitimate circuits.

As recited in VARIETY some time ago Mortimer M. Thiese entered into a verbal agreement with Wilbur that if he (Wilbur) would secure Stair & Havlin time for the "Wine, Woman and Song" show, he would receive a share in the profits.

This was while the show was in the Western Burlesque Wheel. Its sudden success at the Circle Theatre, New York, shortly after and its long run in that house, postponed the carrying out of the agreement for a time, but when the show received its "legitimate" time this season Wilbur was declared in on the profits.

The No. 1 company goes into Chicago for a ten weeks' run tomorrow (Sunday) and the No. 2 company opens its season Monday.

SHUBERT CLOSING THIS WEEK.

This is the final week of "Advanced Vaudeville" in the Shubert, Brooklyn. S. Lubin, the Philadelphia film manufacturer, has purchased the lease of the theatre, and will convert it into a moving picture place, adding it to his similar houses in Philadelphia and Baltimore.

The Shubert showed no indications of activity for vaudeville since first opened, and Klaw & Erlanger rated the house so poorly that their name did not appear in connection with it.

The Western Burlesque Wheel wanted the theatre, but due to some arrangement with Hyde & Belman, who own the Grand Opera House, the other K. & E. theatre in the same borough, the offer, a liberal one, was declined, as its acceptance would have brought the Shubert into opposition with H. & B.'s Olympic, now playing Eastern Wheel's attractions.

THOUGHT \$5,000 A GIFT.

St. Joseph, Mo., Sept. 20.

The name of Mamie Lamb, a burlesquer, recently with Watson's "Oriental Burlesquers," has been brought into the separation suit instituted by Mrs. Johanna D'Arcy against George D'Arcy. Mrs. D'Arcy declares that her husband bought a house for the Lamb girl and the couple lived there.

A curious document offered in evidence by the defense was a receipt for \$5,000 signed by the wife in which she gave up all claims upon her husband. Mrs. D'Arcy now says that she did not know the text of this instrument when she signed it and supposed it was merely a simple receipt for \$5,000 which her husband had given her. Mamie Lamb's real name is said to be Mrs. Charles Spaulding and she comes from Brooklyn.

OPPENHEIMER BARS DOGS.

Chicago, Sept. 20.

"Keep off the dogs" is the latest edict issued by Joe Oppenheimer, of the "Fay Foster" Company. Mr. Oppenheimer says if any more of the canines are carried with the company he'll fight them himself rather than to have a strange mastiff become entangled in a doggy row.

At Evansville, Ind., when the show played there, an apparently "dear little thing" belonging to one of the girls "mixed it up" with a local pup hanging around the stage door, keeping his master company.

Oppenheimer tried to stop the fight by kicking the dog; the owner of the "local" tried to kick Oppenheimer. The latter's aim was more direct on the back kick and the judge asked Mr. Oppenheimer to contribute \$10 toward the support of the town.

Had not the magistrate and the manager been wearing the same lodge emblem Evansville might have held the show for the assault. It's a serious offense in Indiana to whip a dog and his owner on the same day.

LYCEUM TO BE REBUILT.

Boston, Sept. 20.

After the close of the present season, the Lyceum theatre now playing Eastern Burlesque Wheel attractions will be torn down, and a new edifice erected, which will continue to be known as "The Lyceum," and will also book the Eastern shows.

SIGNS EX-PUGILISTS.

"Jake" Kilrain, one time champion heavy weight pugilist, will be John L. Sullivan's partner this year. Kilrain is one of the last of the rough and tumble fighters and fell before the mighty "John L." in the old days.

The pair joined "The Golden Crook" in Washington Monday. They are under contract to the firm of Jacobs & Jermon and will be shifted about among that concern's different companies during the season. The two heavyweights are said to receive \$1,000 beside a percentage arrangement and their contract runs to the closing of the season.

Vesta Victoria and Eva Tanguay are opposition headliners next week, the former appearing at the New York and the latter at Hanmerstein's.

NO BONUS WITHOUT BAND.

There is some question as to the future of Campbell & Drew's big production with the "Colonial Belles." It is said the scheme to carry a large female orchestra with the organization and use it in a daily street parade has been abandoned and the company cut down to a very much reduced roster.

When the show started out it carried over 60 persons and there was an agreement between Campbell & Drew and the managers of the circuit that the house played should pay a bonus of \$300 in addition to the customary terms in consideration of the unusual cost of the show.

There was a slip, however, and the woman's band could not be secured. A male organization was substituted. When it came to settling day at the Columbia, Boston, week before last, the house management contended that Campbell & Drew had not carried out its agreement and declined to pay the bonus. Following this Providence took the same position.

There were telephone conversations between the New England cities and the New York headquarters of the Empire Circuit Company and the reduction of the cast followed. If a female band can be secured later the plan may be resumed.

TORONTO CAUSES NEW SHOW.

The opening of the Columbia Amusement Company's new theatre in Toronto the last week in October will usher in a new Eastern burlesque show. It will be the property of Campbell & Reeves, both managers in the Eastern Wheel, and called "The Mardi Gras Girls." For its first tour there will be given a revised edition of "A Pair of Pinks," used some time ago by Ward and Vokes.

The introduction of the new show into the wheel will not disturb the present routing. All companies playing stands up to Toronto will be set back a week and after that the wheel will revolve as before.

SYDELL MANAGER NEW SHOW.

Chicago, Sept. 20.

C. E. Relyea will not be the manager of the new Eastern Burlesque Wheel show to be organized by W. S. Campbell and Al Reeves.

Jack SydeLL has received the appointment.

COLUMBIA'S HOUSES NEARLY READY.

The local syndicate which is building the Princess Theatre in Montreal to be used for Eastern Burlesque Wheel shows has reported to the Columbia Amusement Company, which takes the house over on a lease, that the building will be completed and ready for occupancy by the end of December this year.

The last girder has been buckled into place on the Columbia Company's new theatre in Toronto and this house is promised for the last week in October.

K. & E. RUMORS IN WASHINGTON.

Washington, Sept. 20.

A rumor, with no tangible information supporting it, says that Klaw & Erlanger may soon open a vaudeville house in this city.

Conjecture does not even point to the theatre.

LEO CARRILLO'S CARTOON OF THE WEEK



LEO CARRILLO
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JOE MIRON TO HEAD ACT.

Joe C. Miron, last season of "The Girl and the Judge" company, has been placed at the head of a new act which will shortly be seen on the Klaw & Erlanger vaudeville circuit. It is the burlesque on "Camille" given last year at one of the Lambs' gambols.

Miron is under contract to Frank McKee, but will not start his season with that manager until a new musical comedy has been prepared for him. McKee is handling the vaudeville act merely to fill in the interval.

The piece will have a cast of five people, including the big basso, who will play the role originated at the Lambs' gambol by Richard Carle. The piece was written by Victor Herbert and George V. Hobart.

The theatre at Johnstown, Pa., booked by the United, will open on Oct. 14 or 21. It will run in opposition to the Park in that city, booked by the Morris office.

BODIE MAY COME AND SUE.

The refusal of the New York Police Commissioner to grant a license for Dr. Walford Bodie, "the healer" from England, to exhibit his powers in this town did not cancel the contract Dr. Bodie holds with Al. H. Woods, the manager, who intended to exploit the advertised curer over the country if the New York engagement proved the sensation expected.

It is rumored that by the time Dr. Bodie should have opened here (Oct. 7) he will be on the ground tendering his services to Mr. Woods. Upon that manager declining to place him through circumstances it is reported the doctor will bring his contract into court.

The agreement calls for several weeks at a large sized guarantee.

Kara, Salerno and Asra, all foreign jugglers, are gathered together in peaceful existence in one boarding house down town. This is a trait of foreigners not yet adopted by the native artists.

PROTEST AGAINST PRODUCTION.

The Shuberts, through their attorney, have protested against the use of "Anna Karenina" by the stock company at the Keith-Proctor Fifth Avenue Theatre next week, intimating that legal proceedings will follow the presentation.

The Shuberts claim the rights to the piece, a dramatized story, and Maurice Goodman, counsel for the Keith-Proctor corporation, says a version other than the one the Shuberts have will be given. It was played last week at the Harlem Opera House.

CHANGE STAGE MANAGERS.

Philadelphia, Sept. 20. Louis Morton, the former stage manager at Klaw & Erlanger's Shubert Theatre, Newark, is now occupying a like position at the Tremont, having replaced Will Tucker there last Monday. Mr. Tucker is no longer in Klaw & Erlanger's employ.

STRICT ABOUT ASBESTOS CURTAINS.

Columbus, Sept. 20.

State Inspector of Buildings J. H. Morgan is causing a careful watch to be made upon all places of amusement in this State regarding the operation of asbestos curtains.

It is understood that the inspector will have every theatre curtain in Ohio examined and if they do not come up to the requirements of the law application will be made to have the license revoked.

SULLIVAN LEAVES SHOW.

Chicago, Sept. 20.

Francis Sullivan, who created the part of the ex-pugilist in "The Girl Rangers" at the Auditorium, has retired from the east. He will return to vaudeville, with two girls, in a new act, probably opening on the Sullivan-Considine circuit.

Arthur McWatters, of McWatters and Tyson, replaced him in the musical piece.

CHICAGO CIRCUIT OF EIGHT WEEKS.

Chicago, Sept. 20.

A combination of eight first-class popular price theatres located in and around Chicago has been arranged by the Western Vaudeville Association and formed into a circuit which promises to be of unusual benefit to the acts in the way of reducing the cost of transportation.

The plan, as formulated by Walter F. Keefe and his associates in the Majestic Theatre building, provides eight weeks of consecutive engagements almost within the city limits. The railroad fare, including transportation of baggage, for the entire two months will not exceed \$6 per capita. All the theatres can be reached from the city by street cars.

The list of houses comprises the Washington Opera House, Oak Park, Ill., under the management of Frank H. June, a new and handsome building seating 1,400 persons; the new playhouse in South Chicago, recently completed for C. E. Kohl, and the new Orpheum on State street; also Howard's Theatre, Belmont avenue and Lincoln street, under the management of Howard & Kilroy; the Sixty-third Street in Englewood and a new house now in course of construction on Milwaukee avenue. The last two will open about Nov. 1.

Kensington, Ill., a suburb, is linked to the circuit, exchanging bills weekly with the house in South Chicago. The new Virginia Theatre, Halstead street near Madison, which Paul D. Howse, general manager of "White City," has promoted and built, will be added as soon as the building is completed.

The future policy of the unfinished house was unsettled until this week, although there have been several reports that it would be devoted to the drama, stock or musical comedy.

The Virginia, where three shows daily will be given, is within range of four theatres and within half a block of the Haymarket, a Kohl & Castle house. Its seating capacity is about 800.

THE FAYS ON BROADWAY (?)

It is rumored that negotiations are under way which will land The Fays (John T. and Eva) on Broadway at the head of a stock company and possibly in their own theatre.

The style of entertainment to be given has not leaked out, but it will contain as a matter of course the "thought transmission" act made popular in New York by this couple.

The name of the vaudeville turn now offered by The Fays may be changed to Mrs. Eva Fay, John T. no longer appearing in the billing.

Last week when Gus Elen's throat at the New York occasioned his retirement from the bill suddenly on Friday The Fays were called upon at 6:30 p. m. to replace him. This they did, removing their trunks from storage and going on at the appointed time. To those acquainted with the act it was a hazardous though successful undertaking.

DELLA FOX RECOVERING.

Pittsburg, Sept. 20.

Della Fox, who has been confined to her room at the Hotel Lincoln through illness, had an operation performed last Saturday and is now recovering.

OBERMAYER MANAGER NEW AGENCY.

The New York office of Somers & Warner, the London agents, has been located on Broadway, with B. Obermayer, the foreign agent, in charge.

Mr. Obermayer is well and favorably known on both sides of the water, having always borne a reputation for the proper conduct of his business affairs envied by any number of others engaged in the same line.

The local branch will export acts to Europe. Mr. Obermayer will make the engagements, having all the time of the main office at London at his command. This includes the 32 weeks of the Moss-Stoll Tour, and 15 weeks given by Walter Gibbons, all in England, while Somers & Warner also book for several Continental houses, besides scattered vaudeville theatres not attached to any circuit.

E. Warner, of the firm, left for home Tuesday.

The foreign acts coming over under the direction of Somers & Warner will be taken charge of by Mr. Obermayer on this side.

REDUCES IN PITTSBURG.

Pittsburg, Sept. 20.

The prices of admission at Klaw & Erlanger's Duquesne Theatre have been reduced to 50 cents at night for the best orchestra seat, and 35 cents at matinee.

This is one-half the prices charged by the opposing theatre, Grand Opera House, managed by Harry Davis.

It is rumored here that provided the reduction does not bring the result anticipated, a still further cutting of the admission scale will take place.

The reduction had the effect of increasing business at the Duquesne, while it did not affect the attendance at the Grand Opera House.

The reports about K. & E. opening the Bijou are discredited here, where it is said Harry Davis' financial interest in that house as a partner of R. M. Gulick is such that any attempt to secure the theatre for vaudeville would fail.

Messrs. Gulick and Davis hold an agreement from Klaw & Erlanger to book the Bijou and Alvin with legitimate attractions only. At the time this was entered into previous contracts for the Nixon and East Liberty were accepted, and this, as well as Mr. Davis' connection with the managerial end of the Bijou, is figured to prevent the possible opening of the house for "Advanced Vaudeville."

HAS ACT PROTECTED.

Through her attorneys this week Ida Fuller, the "fire dancer" at the New York Theatre, notified the United Booking Offices that Rialto, a dancer playing at the Union Square this week, was infringing upon her dance and the management would be held accountable if continued.

The case of Miss Fuller against Gilmore & Tompkins and Frank McKee, the managers who allowed an infringement in the Academy of Music in 1902, was cited to the United as a further warning. Miss Fuller having received a verdict against the managers in that action.

Dorsey Lowenstein no longer represents VARIETY in any capacity. Any credential presented by Mr. Lowenstein should be ignored.

SKETCH AT NEW YORK.

For the first time since the New York has held "Advanced Vaudeville" a sketch will occupy a place on the program next week.

Maude Hall-Macy and Company in "The Maggie and the Jay" have been selected for the experiment. If the comedy sketch proves successful on the large stage, the "sketch" will likely become a permanent institution at the New York—also other Klaw & Erlanger theatres which have up to now not considered that class of variety entertainment essential.

Allenei's Monkey, one of the numbers at the New York this week, was taken out of the bill on Tuesday on account of illness. No act replaced it, reducing the turns to nine, the usual allotment.

Miss Lucile Murger, who is making her first appearance at the New York, has opened the show since Allenei retired. She will be held over in the same position next week probably, there being no other place for her to go. There are still two more weeks after that for which to figure out her stopping place.

The Frenchwoman threatened to throw up her job when told she would have to open the show, and every one within hearing held on to their thumbs in the hope it would come true—but it didn't.

WEATHER CHANGE BRINGS SMILES.

With the breaking of the warm spell the middle of this week, receipts soared all over the country. On Tuesday, the last warm day, the Gayety in Williamsburg, L. I., did \$700 for both performances with the "Gay Masqueraders" as the attraction. Wednesday, with a rainy afternoon and evening to drive the people indoors, the takings jumped to about \$1,300. The vaudeville houses took on a new lease of life also, and the booking offices lost their atmosphere of gloom.

"BURKE AND DEMPSEY" NO LONGER.

Billy Burke is no longer of the conversation team of Burke and Dempsey. He will go into the producing business. One of his ventures will be the production of a new act under the title of "The New Scholar," with Clarence Wilbur and 10 people. Wilbur is now with a burlesque company and the enterprise will not be started until the burlesque season closes.

Tom Dempsey is working alone. He has "broken in" a new act out of town. Burke is managing the act.

ACROBATS' COMING DELAYED A YEAR.

The Kellinos, European acrobats, claimed to be the best on the other side, will not visit America this season. The act was booked by Klaw & Erlanger, but through its inability to reach here when wanted the engagement has been put forward one year.

BENNETT WILL GIVE RELIEF.

Bennett's Auditorium in Quebec, Can., will organize a big benefit for the relief of the families left destitute by the death of workmen in the collapse of the big cantilever bridge across the St. Lawrence River at Quebec.

At the same time the other houses of the Bennett circuit, although they will not announce any large benefit performances, will send contributions to the charitable fund from their receipts.

THE POWER OF "PULL."

Waterbury, Conn., Sept. 20.

Oh, it's garr to be a political power! James Harrington, the owner of the Lyric Theatre, offering a five-cent picture show, was arrested, charged with violation of the ordinance against giving Sunday performances. At the court hearing Mr. Harrington protested that he was at a loss to understand the action of the authorities in arresting him when the Auditorium, the Poli house, not a stone's throw from the Lyric, gave Sunday shows undisturbed, both afternoon and night.

The court could not see any logic in this argument and mulcted Mr. Harrington in the sum of \$25.

KEENEY'S OPENS MONDAY.

Frank A. Keeney's Fulton Street theatre, Brooklyn, opens Monday, and is now generally considered in forced competition with Williams' Orpheum, and Klaw & Erlanger's Grand Opera House, on the same thoroughfare, although some distance removed.

The quality of the bills presented by his competitors will hoist up the cost of Mr. Keeney's bills this season, it is said, and Keeney's opening show has been awaited with some interest.

For the first week, Mr. Keeney has Aubrey Boucicault and Company, Katie Barry, Royal Musical Five, Byers and Herman, Mildred Hanson, Harlem Brothers, Hallen and Hayes, Norton and Patterson and moving pictures.

Mr. Keeney's New Britain (Conn.) house starts its season at the same time, with Bailey and Austin and James and Sadie Leonard as features.

BOTH PLAYING "ADVANCED."

St. Louis, Sept. 20.

The newspaper advertisements of the Garrick (Klaw & Erlanger), and the Columbia (Middleton & Tate), both proclaim that they are presenting "Advanced Vaudeville."

The Columbia copying the billing of its opposition is accepted here as evidence that the box office has discovered "Advanced Vaudeville" is a drawing card.

AERONAUT KILLED.

Carrie Meyers, of Springfield, Mass., an aeronaut employed by the Boston Balloon Company, was killed in an ascension at Olean, N. Y., Saturday. Miss Meyers made a parachute drop Thursday, Friday and Saturday at the County Fair, Olean. On the second day she sprained her wrist, but insisted upon going up without a life belt Saturday.

The balloon carried her to a height of 2,000 feet before she cut loose the parachute and began the descent. When 1,000 feet from the ground she reached with her uninjured arm to make the second cut, when the sprained wrist gave out and she dropped. She was picked up horribly mangled.

Miss Meyers in private life was Mrs. W. H. Wilcox. Her husband had formerly been an aeronaut, but is now an electrical engineer on the N. Y., N. H. & H. Railroad.

Quinlan and Mack are playing both the Union Square and Fifty-eighth Street this week, replacing an act at the latter house on Monday evening.

BELIEVES SUNDAY SHOWS UNLAWFUL.

In a case presented by the Rev. Dr. Chase before Judge Hyland in the Adams Street Court, Brooklyn, against Leo Parker, manager of the Shubert Theatre, Brooklyn, for violation of the Sabbath law Sept. 8, last, Henry J. Goldsmith, former Assistant District Attorney, on behalf of Klaw & Erlanger, who are stockholders in the United States Amusement Company, stated that no warrant or order of any kind need be served on the members of the firm, that Mr. Klaw would be ready to appear at any time where any proceedings are pending against a theatre they are interested in.

Mr. Goldsmith said Mr. Klaw believes that all performances of every kind, nature and description on Sunday are violations of the law, and that if Dr. Chase is sincere and will close every theatre in Brooklyn on Sundays he will of his own accord, after they are closed, close those he is interested in.

During last season the same minister was instrumental in causing the arrest of several Brooklyn managers, including Percy G. Williams, for violations of the Sunday law. The case against Mr. Williams was dismissed.

DIDN'T LIKE CRITICISM.

Chicago, Sept. 20.

Bonnie Cruze, a singer who appeared at two local vaudeville theatres recently, resented the criticism she received in the daily papers, according to her agent, A. E. Meyers, and left the varieties for opera.

Miss Cruze remarked before departing that vaudeville did not understand her voice.

MYERS & KELLER PREPARING ACTS.

Myers & Keller will remove to their new offices, at Thirty-ninth street and Broadway, on Oct. 1.

Among some of the acts that they have booked for this season are the following:

Mme. Hermann, Grace Hazard, Collins and Hart, Chas. H. Burke and Company, Simon and Gardner, Quigley Brothers, Billy Van, Johnny Johns, Allini and Petro, Jordan and Harvey, Seymour and Hill, Quaker City Quartet, La Mace Brothers, Carroll and Baker, Edith Helena, Lillian Tyce, Hyams and McIntyre, Hawthorne and Burt, 4 Bard Brothers, Crane Brothers, Klein, Ott Brothers and Nicholson, Henry and Alice Taylor, Rialto Four, Burt Leslie and Company, Duffin Reday Troupe, Ben Welch, 3 Abdallah Brothers, Howard and Howard.

They have also in preparation four or five vaudeville novelties, using from forty to fifty people, which will be produced the latter part of October or early in November.

OLYMPIC OPENED.

Chicago, Sept. 20.

The Olympic, again under Kohl & Castle's management, reopened last Monday, having been rebuilt since the recent fire.

Ethel Levey is the headliner.

TED MARKS' FIRST BILL.

Ted Marks commences his ninth season of Sunday concerts at the American Theatre to-morrow (Sunday) with a matinee.

Cressy and Dayne, The Marco Twins, Will Macart, Cogan and Baneroff, Eddie De Noyer, Howell and Scott, Bates Musical Trio, Joe Keno and Estelle D'Arville, Sheppard and Ward, Warren Keane, J. A. Driscoll, besides moving pictures, make up the opening program.

FISCHER CASE MORE COMPLICATED.

The matter of the commissions claimed by Clifford C. Fischer of William Morris for all foreign bookings placed through the latter's office since his connection with the Klaw & Erlanger circuit, became more complicated this week by the intervention of another party, E. Warner, of Somers & Warner.

Before leaving New York, Mr. Warner is reported to have seen Mr. Morris about the affair, alleging an agreement made with Fischer on the other side whereby his firm was to participate in Fischer's share of all commissions received.

It was said the Fischer-Warner agreement was to the effect that the ten per cent. commission was to split three ways, one-third going to each of the agents, including Morris, although it was admitted Morris had not been a party to the transaction.

What settlement, if any, was arrived at could not be ascertained. Mr. Warner stated before sailing that the matter had been adjusted, and the agreements held between himself and Fischer destroyed. Mr. Warner's anxiety to keep the affair out of print was supposed to be the cause of the statement.

Several other side issues seem to be involved in what appears to be a very complicated matter.

WAITING TO HEAR FROM CONSIDINE.

Word was awaited this week from John W. Considine, head of the Sullivan-Considine Circuit, confirming his understanding with William Morris regarding the playing of big acts, to be furnished by Morris, twice a day in some theatres on the S.-C. Circuit.

Mr. Considine reached his home at Seattle last Monday. Tuesday, it is said, a meeting was held at the headquarters in that city which was attended by Manager Graume of the National, San Francisco, one of the theatres intended to play continuous shows with high priced acts as features.

Up to Thursday no word had been received from the Pacific Slope and on Wednesday Freeman Bernstein, the local representative of the circuit, left town, ostensibly to see his wife, May Ward, at St. Louis, but he is believed to have instructions to go further West.

LAUDER OPENS NOV. 4.

Harry Lauder, the English artist, booked for America by Klaw & Erlanger, will open Nov. 4 at the New York Theatre, remaining there during the five weeks contracted for.

Whether his engagement on this side will be prolonged depends upon Mr. Lauder obtaining a postponement of foreign bookings following the expiration of his contracted K. & E. time.

Mr. Lauder, engaged for New York at \$2,500 weekly, is said to hold contracts yet to be played on the Moss-Stoll tour in England, made a long time ago, calling for his services at \$75 a week. This is not an exceptional case among the English artists; any number have had cause to bemoan their early haste in engaging for appearances far in advance.

WILL CONTINUE ACT.

"No Place Like Home," the act used by Ward Brothers in vaudeville during their short stay, will be continued by them with another pair of youthful dancers in their parts. Probably Sharp Brothers will be enlisted for this act, according to one of the brothers. The Sharps are now on their way home after their fiasco at the Palace, London.

Eddie Leonard has made claim that "No Place Like Home" is his act, "lifted" from "The Land of Cotton," which he appeared in with the Ward Brothers as assistants. This the Ward boys deny, claiming that the act belongs to them and will be played over the original route laid out by the United Booking Offices. They are under engagement to Charles B. Dillingham for the season.

BIG ARTISTS' BALL IN MARCH.

The annual ball of the White Rats of America will be given on March 16, next, at Terrace Garden. It will be a fancy dress affair, and called a masquerade, all professionals on the floor being required to appear in their stage character and costume.

Last season the dance was held at the Grand Central Palace, and was one of the most enjoyable ever conducted by the Rats.

The organization will hold its annual "Club House Show" at Corse Payton's Lee Avenue Academy, Brooklyn, on Nov. 10. Mr. Payton donates the theatre for the occasion.

SUN WILL BOOK ANOTHER.

Sandusky, O., Sept. 20.

W. C. Dunn, manager of the Majestic, and James Gillard, of the Royal Theatre here, have purchased the Imperial Theatre in this city from its old owner, Mr. Fremont, and will throw it open Sunday, Sept. 22, with popular priced vaudeville attractions. The supply of acts will be drawn from the Gus Sun booking establishment.

DOCKSTADER'S GOOD SHOW.

Wilmington, Del., Sept. 20.

There's no "vaudeville opposition" in this town, but William L. Dockstader, manager of the Garrick, is not "cheating" in his shows.

For next week the headliner is Pauline Hall and the others will be Neilsen's Aerial Ballet, Harvey and Thornton, Colby Family, Wayburn's "Nightingales," Walton, the Chinese impersonator, and pictures.

Someone would have to go a whole lot to make Wilmington think there is better vaudeville about. This town is satisfied with the Garrick and Mr. Dockstader.

NO "SUNDAYS" IN LOUISVILLE.

Louisville, Ky., Sept. 20.

Klaw & Erlanger are not giving Sunday shows in the Mary Anderson Theatre. Hopkins', under a "continuous" policy, opened this week with admission at 10, 20, 30.

Russell and Held, a Western act lately arrived in the East, first showing here a week or so ago, have been booked for thirty weeks over the United time by Alf T. Wilton. They will open on the Williams circuit Sept. 30.

A PARTICULAR PROGRAM.

The following, which is a copy of the program issued by "White's Gayety Theatre" at McKeesport, Pa., goes into technical details for the information of the audience.

The house was opened recently and booked by Wesley & Pincus. Lately an application for bookings was made to the William Morris office, but nothing came of it.

The present agent for the theatre is unknown.

WHITE'S GAYETY THEATRE

T. L. White, Prop. F. D. Hunter, Mgr.

McKeesport, Pa.

Week of Sept. 9

From now on Advanced Vaudeville will be the attraction at this theatre

Two Performances Daily
Popular Matinees, 10 and 20 cents
Night, 10, 20, 30 and 50 cents

Program

1

The Howards

Singers and Dancers

(Open Full Stage, Close in One)

2

Philbrooks and Reynolds

Comedy Sketch Artists

(Open Full Stage, Close in One)

3

Mrs. Balwin (Baldwin?)

(All Full Stage) The Woman of Mystery

4

Delia Stacey

Dainty Singing Comedienne and Change Artist

(All in One)

5

Maxwell and Dudley

In a Comedy Sketch Entitled "For Sweet Charity"

(Carry Their Own Scenery; Close in One)

6

The Valdings

Aerial Gymnasts

BAKER OPENS IN ROCHESTER.

Rochester, N. Y., Sept. 20.

The Baker opened with Klaw & Erlanger's "Advanced Vaudeville" on last Monday afternoon, playing to an audience which gave every evidence of enjoyment of the initial bill. The theatre was handsomely decorated for the occasion and had been cleaned and renovated, presenting an unusually attractive appearance.

ATLANTA'S ORPHEUM OPENS.

Atlanta, Ga., Sept. 20.

The beautiful Orpheum Theatre, completely overhauled and made new, had its premier Sept. 16 with an audience that crowded it to overflowing.

City and State officials were present and many compliments were paid the new lessee's, Messrs. Weber & Rush, of New York.

The house seats 2,200 and is very attractive, being finished in white, green and gold. The lobby was banked with palms. The opening bill was enthusiastically received. Ben Kahn is resident manager.

ARTISTS' FORUM

Confine your letters to 150 words and write on one side of paper only. Anonymous communications will not be printed. Name of writer must be signed and will be held in strict confidence, if desired.

Chicago, Ill., Sept. 15.

Editor VARIETY:

In VARIETY of Sept. 7 I read the review on the Seven Quicrols, a foreign act playing the New York Hippodrome. It gave them credit for a new trick, viz.: building a bridge of five people and doing a complete turn. I enclose you a picture of the trick we did three years ago. Last winter I had the Webb Troupe of five people—two women and three men—doing the "five bridge," and several novelty tricks, but the vaudeville managers, who claim they are always looking for something new, would not give enough work to warrant keeping the act together.

I suppose a trick or act to be good must come from Europe.

Wm. B. Webb,
Webb, Romalo and Webb.



(The above illustration is the trick mentioned in Mr. Webb's letter, and the picture from which the cut has been made is under a heading reading "Webb Troupe."—Ed.)

New York, Sept. 17.

Editor VARIETY:

In the review of "The Colonial Belles" in the last issue you do us an unintentional injustice when you say that owing to the size of the stage at the London Theatre their entire first part set could not be used.

In spite of the fact that the setting of the first part is exceptionally heavy, the entire set was used exactly as provided by the management, though to do so we were compelled to set against the back wall and to lower the curtain in order to strike the same. It was the first time in my recollection that the curtain has been dropped during a performance in the London. Trust you will make a correction in your coming issue in justice to the London's stage crew.

Frank Howe.

(The statement referred to by Mr. Howe was made upon the authority of Charles Falke, manager of "The Colonial Belles."—Ed.)

Editor VARIETY:

Cincinnati, Sept. 16.

In Sime's review of Edward Gillette's Animals, under New Acts (VARIETY, Sept. 7), Sime claims Gillette's act is a copy of the act of Chas. Barnhold, giving Mr. Barnhold credit for being the first to show that style of act. In making that assertion Sime is ALL WRONG. I showed a

dog pantomime first in May, 1904, and one of the salient features of my act was a "drunken dog at a lamppost."

I played the act in and around New York as early as March, 1905. If the "drunken dog" is being done by acts other than mine I think I ought to receive the credit for whatever success others may gain through the use of my ideas.

J. Al. Coin,
Owner Coin's Dogs.

Chicago, Sept. 16.

Editor VARIETY:

Your correspondent in reviewing the bill at West End Park, New Orleans, states my billing ("The Man with the Tables and Chairs") seems to be an infringement on the title used by The Keatons. I had not noticed this before and wish to thank your correspondent and paper for calling my attention to the fact.

I had the pleasure of being on the bill with the Keatons, week June 10, and even this did not cause me to notice the similarity in billing, but now, in justice to Mr. Keaton, I have written him regarding the matter, and if he thinks my manner of billing an infringement on his in any way I will gladly change it. I wish to be as square with everyone as possible, and Mr. Keaton probably used his title while I was being spanked for playing hooky from school.

This is simply a letter of thanks to you and your valuable paper.

Harry De Coe.

Sioux City, Sept. 15.

Editor VARIETY:

Several weeks ago Mr. Bert Levy stated in the Artists' Forum that he did not draw a cartoon of my act, using my name, and also stated about a trial performance, etc., in the St. Paul "Dispatch," Feb. 16, '07.

On my way to Winnipeg, Can., I stopped off in St. Paul, and got the said paper with the cartoon, etc. I have mailed it to Bert Levy, just to prove that it was so. He did it.

A. K. Caldera.

Ft. Wayne, Ind., Sept. 14.

Editor VARIETY:

It has just been brought to our notice that Will Von Tilzer is producing an act under the title of "The Gainsboro Girl." We do not know what the act is, but the title is one that was used two seasons—1902 and 1903—by Youngs and Brooks and still retained by them. So would think that line at the bottom of his advertisement reading "Pirates and others, keep off" could be answered with that old adage, "People that live in glass houses should not throw stones."

Will C. Youngs.

LAFAYETTE OFF TO GERMANY.

The Great Lafayette opens in Berlin on Oct. 16 with his full show, booked by the Marinelli office.

Mr. Lafayette is expected to remain for the balance of the season on the other side.



LONDON NOTES



London, Sept. 11.

Walter Gibbons is booming along merrily, and about Christmas will have three more new houses going, the Standard, Shoreditch; Islington Grand and Terriss, Rotherhithe. Gibbons is on the rise, and it looks as if nothing would stop him from being one of the music hall kings of London. Joseph Lyons of the Wintergarden scheme is rebuilding Exeter Hall, and while there is some mystery touching just what he is up to, he has certainly applied for a singing and dancing license at the forthcoming sessions. Lyons is also quite active at Rupert and Coventry Streets, but here also is golden silence.

The Camberwell Empire has celebrated its first anniversary with much jubilation and a packed house. Though right under the shadow of Mr. Stoll's Camberwell Palace, it has paid ten per cent. the past year, and we are all glad, as it is always at command for Federation meetings, Harry Bawn of the directorate having been an artist, and not forgetting it. His associate, Manager Sparrow, is a leading Terrier, and widely popular. Vesta Victoria is a prominent stockholder.

Cline and Clark have returned from their trip to South Africa, and have opened very successfully at the Holborn Empire. The woman is a model for corsets in a feminine shopping resort, and the man a clothing store dummy next door. They are an American turn.—Dave Carter, of the Manhattan Comedy Four, who has been with Knowles, opened with his single turn at the Canterbury and made a great success for four weeks. Will likely be back there soon.—Gus Drawee has shifted from Copenhagen to Palais d'Ete, Brussels, after which he makes a long tour of South America.—Carl Hertz has made a big hit in South Africa.

At Manchester the Tivoli management, which had been evasive on the great point of payment for matinees, gracefully gave in before the Trade Union pressure, arranging matters personally with the Arbitrator. There are some few signs of trouble with a house in southern Ireland, whose manager seems to think he is one of the "Kings of Cork." We are hopeful, however, of persuading him to be good. The directors of the Pavilion Glasgow have signed the Federation declaration, "to abide by the award."

At the Manchester Hippodrome Gus Sato (no relation to O. K. Sato the juggler) while cycle riding with the Bud Snyder combination fell and fractured his thigh, necessitating his removal to a local infirmary. He was only out of a London hospital three weeks at the time, having previously met with an injury to his face.

The London halls are just now well loaded down with sketches, not all of them the best. The Cambridge is shifting its Thursday matinee on Monday. The Lim-

erick craze has invaded the music halls. The rhymes are on coupons, and the judge who awards the lucky guinea nightly is assisted by two from the audience.

Miss Nydia, a blindfolded second sight pianist, is working them up on the continent, and has the psychologists, etc., on the string. She falls in a hypnotic sleep, and then a program of 20 selections is passed around, the girl playing the indicated piece while her manager stands 50 paces away with his back turned.

Thomas Barrasford has already begun booking for the October opening of the Alhambra, Brussels. It will be noticed that this shrewd gentleman keeps right out of the Continental combine. The great Hansa Theatre at Hamburg is also a conspicuous absentee, and there are others.

While the biggest managers are adhering to the award with great honor and integrity, there is one well known manager in the Midlands who is hedging a little and trying to beat around the bush. The situation is strained, and is growing daily more interesting. It is not impossible something might happen here, in which event this manager threatens to retaliate by dropping variety and playing melodrama all over his circuit. Despite this "bluff," the boys are standing firm.

A drunken man was arrested the other day at the Elephant and Castle who may have hailed from Ringling's or Barnum's. He was holding out handfuls of money and trying to buy the elephant.—The Music Hall Ladies' Guild moves next week from remote Battersea to No. 2 York street, Covent Garden, and Marie Lloyd will be prominent in the house warming of the new premises, her last function ere leaving for America. This guild feeds and clothes the poor we have always with us.

—All the wrestlers are now getting after Hackenschmidt, and Agent Cochran, who no longer represents him, is booming a new found Galician wonder with a double-back-action name, Zbysko.—Walter Gibbons opens Willesden Hippodrome Sept. 2, Percy Gallagher in charge.

The music halls have a Salvation Army recruit, Charles Bailey (no relation to "Old Bill"), who thinks he can make more money on the boards than in the army of the Lord. He introduces "A Musical Nightmare."

By a curious coincidence both the Alhambra and Empire based forthcoming ballets on "The Clocks of Corneville," but the Alhambra was first in the field, and when its announcement came out the Empire quietly withdrew. The theme chosen by the latter house is not yet announced, but it will be modern, though touched here and there with a flavor of ancient incident. It will probably be the last production in which Geneé will spin upon her toes for her many friends in London ere she dawns on America. You will like Geneé.

SUMMER PARKS

When George C. Tilyou's Steeplechase Park, Coney Island, which was destroyed by fire this Summer, opens its doors next year a new idea in Summer park construction will be disclosed. The work of reconstructing the resort will continue during the Fall and Winter. Mr. Tilyou's idea is to have the entire park enclosure under a shed-like cover with glass sides. In figuring out the annual profits the percentage of rainy days frequently throws the balance of the whole season from a profit to a loss. The uncertainty of the park business from this cause has determined Mr. Tilyou to make the experiment. With the park covered, the condition of the weather would make little difference to the visitors, and the promoter believes that with his new scheme in operation and well advertised he will have no worry over "off days." The plan has never been tried before and will be closely followed by park men in general.

There is a prospect that the park and fair agents will not have such an easy time bringing European acts over here under "play or pay" contracts next year. B. Obermeyer, the foreign agent, brought a number of features across the water last year and innocently delivered them to certain agents. Since then he has learned a lot about the prevailing methods of handling this branch of the booking business. The result of his awakened knowledge was a long letter this week to the International Artisten Loge of Germany, in which Mr. Obermeyer made the German society executives acquainted with the facts and suggested that hereafter no foreign act come to this country for park and fair work without first securing signed contracts direct from the managers of the resorts to be played. A number of artists who journeyed to this side under "play or pay" contracts found that the instrument did not work to their undivided profit. When they were laid off they did not always receive salaries, and this happened frequently. The I. A. L. will probably act upon Mr. Obermeyer's suggestion at its next meeting. The White Rats of America also recently declared themselves for strict regulation of the park and fair booking agents.

F. M. Barnes, of the Barnes Western Theatrical Exchange, arrived in New York Tuesday, meeting here by appointment Thomas J. L. Brown, president of the Florida State Fair Association. Mr. Barnes signed contracts to supply the vaudeville features for the fair, the transaction involving \$20,000 in salaries. It will run the entire month of February. The bill will be changed the middle of the month, each show running two weeks.

The directors of the Consolidated Railroad Company, a "dummy" corporation, controlled by the New York, New Haven & Hartford Railroad, for the purpose of holding the chain of trolley lines between Boston and New York, met in New Haven this week. Among the items of business that went through at the meeting was the closing of a deal for the purchase of further electric lines in New England. A number of these added roads control summer parks at their terminals

or along their lines, and next year the Consolidated will have a circuit of perhaps 30 parks playing vaudeville and semi-burlesque attractions. The extent of the circuit and the shortness of the summer season will make it necessary to split this time up into two or three wheels. The most profitable, and those playing the higher priced attractions, will form one circuit, while a second chain of parks will be formed of the remainder. In this way all the parks in each chain will be about of an equal grade and can so be formed into a sort of "wheel" modelled after that of the burlesque circuits. At the same meeting Walter Plimmer, of the Empire Circuit Company, was reappointed booking agent for a second season.

Acts working on the bill furnished the county fair at Worcester, Mass., last week, were prevented by the weather from going on five out of the seven performances. The last day the gates were thrown open and the admission fee dispensed with. At the fair in Lewiston, Me., no show was given until Friday for the same reason. In both cases the attendance were practically nil.

Wheeling, W. Va., Sept. 20.

Thousands of people thronged the streets of the city for the big State Fair and Exposition last week. This is the 27th annual Fair and the most successful ever held here, in point of attendance and profit to everybody concerned. Eugene Godet had a very narrow escape on his first ascension Monday in his air-ship "Godet." His assistants had considerable difficulty getting the gas engine started while preparing for the ascension. Finally when everything seemed to be working satisfactorily, Godet mounted the V-shaped frame, gave the customary signal and the big gas bag began its flight. As it arose it was caught by a strong wind and blown against a corner of the roof of the grand stand, which jammed the rudder and bent the connecting rod. This caused the airship to shoot suddenly upward, until it was fully 800 feet above the earth. Godet finally succeeded in getting it started downward, landing on the opposite side of the river in an old grave yard.

"Luna" Park at Schenectady, N. Y., has closed after a successful season under the management of Arthur M. Hopkins.

"Vanity Fair" at Providence has closed. There is some rumor of trouble following an unsatisfactory season.

The Toronto Exposition is expected to pay a dividend of 10 per cent. on the fair ending last week. Last season the amount of profit allowed of 30 per cent. was turned over to the stockholders, but this year it became necessary to place in the sinking fund the amount required to rebuild the destroyed grand stand of last season, which burned just after the fair was ended. The new grand stand on the grounds seats 20,000 people, and four other new buildings have also been erected. Next year Dr. J. O. Orr will book all the amusement features of the Exposition, the bookings being made through Al Sutherland, as formerly.

CIRCUS NEWS

No definite announcement has come either from the Barnum & Bailey or the Ringling people this week as to the transfer of Mrs. Bailey's interest in the Buffalo Bill properties to the Wisconsin showmen. It is pretty generally believed, however, that they will have something to say by the beginning of next week. An authentic statement comes from the Barnum & Bailey side that the Ringlings were in possession of an option on Mrs. Bailey's holdings in both shows. This option is understood to have expired this week. By this time the deal has either fallen through or been closed, and nothing remains but the public announcement. The Barnum & Bailey and Buffalo Bill agents are awaiting this with a good deal of anxiety, for they fear should the shows change hands there will be a general lopping off of heads in the old management. The Ringling option was secured over a month ago, just after Al. Stewart returned from a European trip, on which he picked up all available stock in the big corporation. Since then it is supposed the Ringlings have been busy interesting capital in the venture. John W. Gates was approached, but his decision is not known. The Barnum & Bailey corporation is capitalized at \$3,000,000 and the Buffalo Bill show is valued at probably less than half that sum, although it is not formally incorporated. It would take close upon \$2,000,000 to swing the deal, but circus folk believe that the task of getting this amount together is easily within the resources of the Ringlings. The opinion that the merger has been accomplished is strengthened by the fact that Alf T. Ringling, the executive power of the family, was with the Forepaugh-Sells Show, a Ringling possession, last week and engaged a number of people for next season. It is significant that he refused to state in any instance with what show the people engaged would be used. It is curious that with all surface indications pointing to the amalgamation of the three big shows Joseph McCadden (Mrs. Bailey's brother) is quoted as declaring about two weeks ago that there was no truth in the reports that a merger was in prospect.

London, Sept. 11.

English shareholders in Barnum & Bailey, Ltd., have received a pretty straight tip from J. T. McCaddon, chairman of the company, that there will be no dividend this year. Backward Spring weather, violent storms and financial depression are blamed. Up to August 3 receipts were \$96,000 less than for the corresponding period last year, though by rigorous economy the net losses from this unsatisfactory business only reached \$28,450. As the best of the season was gone by August 3, it was not considered likely that the loss would be recouped and a dividend made possible during the ten weeks remaining. How Ringling Brothers fared under like conditions has not been told, but there is a growing suspicion that they are now the "real people" in the circus business. That James A. Bailey was also a great deal of a showman is increasingly evident here. Barnum \$5 shares

are now down to three shillings, nine pence (93 cents). This is rough, but the show has paid no dividend since the 7½ per cent. distribution of '04-'05. However, the phenomenal Summer has wrecked the beach business here and that end of the Barnum plaint is understood. The "Financial Times" very frankly says:

"The weather has undoubtedly been against the show business this year, and for vicissitudes of this nature the directors cannot be blamed. Whilst on tour expenses go on just the same, no matter what sort of audiences can be drawn together. Factors like this must be taken into consideration in estimating the prospects of a venture like Barnum & Bailey, and, anyhow, for the time being, criticism must obviously be withheld pending the publication of the annual report and accounts."

It is reported that the Hagenbeck-Wallace show will be somewhat reduced next season, and that it will send out a No. 2 show of thirty-eight cars. Upon the consolidation of the two circuses last spring the pick of the equipment was taken for the present show. It is said that there remains in the winter quarters in Peru, Ind., enough material to make up the proposed second organization. This stuff is composed, according to the story, of band wagons, animal cages and other parade material. Lee Williams and Frank Tate, who are interested in the Hagenbeck-Wallace property, will go to Hamburg, Germany, within a week or two to buy animals for the new show. The rest of the material will be secured in this country. A showman to whom the report was told voiced the opinion that the formation of a No. 2 company indicated a plan to reduce the size of the No. 1 outfit. "The original Hagenbeck-Wallace show," he said, "was purely and simply an animal exhibition. It was costing from \$2,000 to \$2,200 a day to run and the receipts averaged two and three hundred more than that. This showed a neat profit on the season. But the people were not satisfied with this showing. An aerial act or so was added. Then followed a couple of riding features, and so by degrees the cost mounted to \$2,500, and at one time last season the daily outlay to my knowledge was upward of \$3,500. With the cost growing higher and higher continually there was no proportionate increase in the receipts, and where a reasonable profit had been taken before the show got to be a heavy loser. This No. 2 outfit, then, seems to foreshadow a return to a lower schedule of operating costs."

The John Robinson shows played in Covington, Ky., Saturday, just across the river from its home city, Cincinnati, where the Robinson family lives. Since leaving Cincinnati the last week in April the show has travelled 13,000 miles in the East, Middle West and Northwest, meeting opposition pretty much everywhere in this territory. From Covington the Robinson outfit headed South for a fall season. It will not return to winter quarters in Terrace Park until about Christmas.

NEW ACTS NEXT WEEK

Initial Presentation or First Appearance
in New York City.

Vesta Victoria (Reappearance), New York.

Jarvis and Tudor, Hammerstein's.

Valadon. Alhambra.

Millie Linden, Colonial.

Bunth and Rudd, Pastor's.

Howard and Cameron, Pastor's.

Shean and Williams, Novelty.

Edward Forsberg and Company ("The Card Party"), Gotham, Brooklyn.

Burr McIntosh.

Illustrated Lecture.

28 Mins.; One.

Orpheum, Brooklyn.

Mr. McIntosh makes his appearance garbed in a neatly fitting dinner coat and a deceptive smile. The smile disarmed all suspicion, and it was not until the lecture on "With Secretary Taft in the Philippines" had progressed some minutes that the terrible truth became known—Mr. McIntosh is "A Man with a Mission." He advocates a life sized Doctrine. He wants the Philippines to have free trade with the United States in the exporting of sugar or tobacco or Moros or malaria or something, and he is doing his best to bring the highly desirable thing he wants about. Judging by the earnest and sincere way he preached it this Doctrine is Mr. McIntosh's hobby, and he rode it before the Orpheum audience for twenty minutes. Mr. McIntosh's "Mission" may be a commendable one and all that, but it leaves an awful gap in a vaudeville show. The picture series that accompanies the lecture is a work of art. Some of the scenes are interesting, and all are splendid examples of art coloring, but vaudeville audiences require something more in a lecture than the information that there are so many square miles of territory in the Island of Luzon, and statistics touching upon the annual customs receipts from the exportation of tobacco, sugar or malaria, or whatever the "Mission" concerns itself with. There is a surplussage of this sort of matter and a dearth of humor and interesting incident in the lecture that surprises one acquainted with Mr. McIntosh's platform methods. As a vaudeville feature the lecture is a more valuable asset to the present national administration than to the vaudeville manager. Before matinee audiences Mr. McIntosh's political propaganda will set the Republican party up in converts for at least a generation.

Rush.

Ida Fuller.

"La Sorciere."

9 Mins.; Full Stage (Special Setting).

New York.

Ida Fuller is the central figure of "La Sorciere," whatever that is, and by reason thereof Miss Fuller is at the head of the long row of "fire dancers." Making a reappearance in her native land, Miss Fuller is presenting this week at the New York a series of spectacular myriad-colored dances that are at once most beautiful and wonderful in the effects obtained by the lighting. No one has approached Miss Fuller in the finale of her act when she steps into a realistic, seething caldron

NEW ACTS OF THE WEEK

of fire or, more properly, the crater of a volcano in eruption. The former trade mark of this style of dancing "the serpentine" is entirely absent, although Miss Fuller handles gauze or chiffon, but in a wavy floating manner, seeming as though a heavily laden air current was directly in the track of a rainbow. For her entrance the dancer stands upon a pedestal supported by a wire, which is afterwards employed to swing her in the air from side to side, much as the aerial ballet is worked. The wire is discernible at times and Miss Fuller does not "float" naturally, taking a too regular course. There are no "waits" during the nine minutes. The inexplicable combinations of lights are almost as interesting as the results. From now on all "fire dancers" will be measured by Ida Fuller; she is the very best in every way.

Sime.

B. A. Rolfe's Company.

"Paradise Alley" (11), (Musical Farce Comedy).

26 Mins.; Three (Special Set).

Twenty-third Street.

The B. A. Rolfe Co. has an act in "Paradise Alley," a new production, but it must be decided whether it is to be a complete story, or an admixture of a theme with plenty of music. At the beginning it presages a "kid" act, but boys in long trousers spoil this good promise, and it becomes a farce comedy, with musical attachment. The program terms it a "musical comedy." In a company of eleven, Lew Adams as a German, the father of Victor Foster, and Max Reynolds, as an Irishman, the father of Annie Lloyd, are the principals. The son wishes to marry the daughter, who looks too young to wed, while the son bears out his prospective father-in-law's statement about having no money, by his appearance. Consent is refused, and the young pair bundled off in different stage directions. There has been a diamond robbery at Tiffany's; twin diamond rings have been stolen. This is made known from the wings. The thief appears, with the police close on his trail. To escape detection, he drops the rings in the alley. The fathers each find one, and reading the "extras," discover the detectives have a suspicion the thief is hiding in "Paradise Alley." Each determines to unload his stolen property on the other, and living in opposite houses, they call one another to the sidewalk, both dropping a ring in the other's vest pocket. Discovering the jewelry is still in their possession, the fathers present a ring apiece to the children to present to each other, as a token of regard from the parents. Like dutiful offsprings, the children return the rings to their parents, who then throw them into an Italian organ grinder's hat; he barbers the two diamonds to a bartender for liquor, the bartender asks a policeman to secure an appraisal; the policeman looking for the thief and plunder passes them over to Ita Kamph, who plays an unseen grocery store clerk; she is busy and asks the daughter to go to the jeweler to find the worth; the daughter hands the rings back to the son, who returns to the Alley with them after the fathers have learned a reward of \$2,000, with no questions asked, has been offered for their return. To

divide the money, the youngsters are allowed to become engaged amid a singing and dancing finale. Addison Burkhardt supplied the story and the lyrics of the piece. The tale is too complete, without being sufficiently complicated, two requirements for a farce not necessary in vaudeville where dependence is also placed upon songs and dances. These latter items were liked by the audience; also the comedy of Messrs. Adams and Reynolds, both good character players, with Mr. Reynolds having a shade the better of Adams in make-up and work. Mr. Rolfe has written some tuneful music for his numbers, one, "The Jack-in-the-Box" especially, and a chorus of four girls are utilized, with changes of costume. The comedy is not subtle, nor is the story tersely told. The audience laughed loudly and immoderately at some of the comedian's sallies, and applauded the remainder of the piece. When it is known that the sketch was given the worst possible position it could have had, closing the show, and following a somewhat similar offering in construction, the reception received was equivalent to a solid hit. Still Mr. Rolfe should employ the pruning knife, cutting off some minutes by condensing the dialogue to make the whole run faster, and it might be advisable to have a more child-like atmosphere; vaudeville likes "kids" so give it what it wants. The setting is nearly perfect for the idea. "Paradise Alley" ought to remain in vaudeville for a long time.

Sime.

William A. Dillon.

Songs.

13 Mins.; One.

Twenty-third Street.

Judging by the success of William A. Dillon at the Twenty-third Street Theatre this week, his first New York vaudeville showing, there is many a future headliner who has eschewed the variety stage to remain in the background of the legitimate. It will not be long before Mr. Dillon will be featured on the vaudeville billboards if he can continue to produce songs of the same calibre he is singing this week, and sing them as well as he now does. Mr. Dillon is the author of "Every Little Bit Added to What You Have Got, Makes Just a Little Bit More." He has evidently restricted several verses for his own use, and the song brought him a riot of applause Tuesday evening. For an encore he did an impersonation of Jack Lorimer, which, while excellent and pleasing, was overshadowed by the remembrance of the humor of his previous selection. Mr. Dillon also sang two parody verses on "Good-bye, Little Girl," the first receiving any amount of laughter, while the second should be omitted for that reason. The opening number was a stammering lyric, with a very funny finish, and this placed him in the good graces of the house immediately. Mr. Dillon affects an exaggerated style of fashionable dressing, and he might enlarge this. He is different from the singers of songs and parodies we have seen and heard. Dillon knows his points and makes them tell, with a musical voice to help him along. Placed "Number 3" on the bill, he was the hit of the show for amusement, and

could accept any position on a program, his presence alone being a guarantee that he would hold it down to the satisfaction of the management and the audience. The vaudeville manager ought to cultivate the business acquaintance of William A. Dillon. He's new and he's good; as good as the best.

Sime.

Newhouse and Carroll.

Acrobatics.

13 Mins.; Full Stage.

Grand Opera House, Brooklyn.

Newhouse and Carroll have evolved a real novelty in acrobatics, both as to the routine of work on the parallel bars and the dressing and mounting of the specialty. The setting shows a stream with an arched bridge crossing it. The man is seated at the highest point, in regulation Summer outing clothes, fishing. A "Summer girl" in fluffy frock and hat crosses the bridge just as the fisherman has "a bite." In the excitement a "breakaway" arrangement is sprung, the bridge collapses and the rails of the bridge become a pair of parallel bars. All this occupies but a few minutes, and the pair get down to the acrobatic and gymnastic work immediately. All the tricks are neat and smoothly executed and even in the opening phase the act scored.

Rush.

Mlle. Lucille Murger.

"Parisienne Chanteuse."

6 Mins.; One.

New York.

Of course everyone doesn't visit the burlesque shows, but when you drop in the Murray Hill Theatre in the afternoon and see sixteen girls wearing a style of dress that a Frenchwoman, especially imported for the New York theatre, has elaborated upon somewhat, you are inclined to smile if there is nothing else on view. With Mlle. Lucille Murger, on the American stage for the first time this week, there is nothing else, excepting two songs sung in the French language and a funny dance. "Mlle. Murger is a good dresser and has stunning jewelry, with a pretty good 'shape.'" That was how she was described by a woman in the audience. That is also about how the rest of the audience who did not understand French "sized" up the singer. On "shape" she may draw, for she frankly exposes all of her own through the first costume while dressed in tights, draped on one side by a long green cloak. It's not sensational any more. What Mlle. Murger required on Monday evening was a rehearsal, an interpreter and a steamship ticket home.

Sime.

Kara.

Juggler.

16 Mins.; Full Stage (Interior).

New York.

When you see Kara you see them all and none of the other jugglers are doing some of the tricks Kara shows on his American reappearance. It is claimed, and deductions bear it out in part, that Kara is the originator of a number of juggling feats which have been shown in New York since he left here. For instance there is an American doing a couple of tricks suggested by Kara's work and the foreigner could not have seen the American while the American may have heard of Kara, who did the tricks before

they were done here. An assistant works quietly, without attempting comedy of a marked nature and aids in the acrobatic part, one of the new things Kara has. With his assistant at a head balance he juggles four hats. Another new and pretty trick is a pool ball rack, having about ten compartments, with an opening top and bottom. Balancing this on his forehead, Kara throws the balls into the top, catching them as they come out of the bottom, after traversing the entire rack in extended Z fashion, and continuing for some time. Another is while juggling two knives and an apple Kara splits the apple exactly into two pieces, without stopping the regularity, continuing with the four objects thus obtained. He is an easy, graceful worker, his juggling with balls, doubly and single handed, being very deft. Kara is scoring most decidedly; the audience likes his work and the sixteen minutes spent by the juggler on the stage speed away quickly. *Sime.*

Gus Edwards' "Rube Kids."

"The Straw Ride" (Musical Comedy). 27 Mins.; Full Stage (23); One (4). One Hundred and Twenty-fifth Street.

Daisy Leon is featured in Gus Edwards' latest act, "Rube Kids," and Mr. Edwards may thank Miss Leon for any degree of success achieved in its present form. Lack of preparation and coaching are the glaring faults, the thirteen youngsters employed chasing on and off the stage like a flock of geese, seemingly without the slightest idea of what is expected of them. The title "The Straw Ride" serves as an entrance for the "Kids" on a straw wagon drawn by a "prop" horse. Some comedy is derived from this, but there the comedy ceases. "The Mischievous Twins" (the two smallest boys, Johnnie Hines and Eddie Parks) and Sal Slocum (Irene Shannon) with Hi Tower (John McCarthy) are supposed to have charge of the laugh department, but only Miss Shannon lives up to expectations. With proper direction the Twins should work out all right, but it is doubtful if Mr. McCarthy will ever hand anyone a laugh. The act passed through on Miss Leon's pretty appearance and untiring vocal efforts, together with the dancing finish in "one," almost identical with that used in "School Boys and Girls." "Rube Kids" will require plenty of hard labor to bring it to the standard Mr. Edwards set for himself with the "School" act.

Will Lester and Company (2). "Shipwrecked, or a Modern Moses" (Comedy).

14 Mins.; Full Stage (Special Setting). Twenty-third Street.

Will Lester wrote "Shipwrecked," a Jesse L. Lasky Co. piece, an on Wednesday evening it seemed the title was intended to describe the condition of the piece, for that it was incomplete was plainly manifest from the second scene and the finale. It is in two scenes, with two characters. Opening on what is intended to be a sea, and maybe seemed like one from the orchestra seats, there is a superabundance of talk between a German (Mr. Lester) and an "old tar" (J. Alexander Clark), both the sailors having been shipwrecked, meeting in the ocean, one on a raft and the other in a tub. Downstairs, the effect may be as intended,

the "waves" rolling the stranded salts back and forth, but in the balcony and gallery, the tables upon which the sailors are standing may be easily seen, and the mechanical appliances removes the illusion. As the upper part of the house is a good applause producer at times, this should be corrected, and a great deal else in the act before it can pass through. As "Shipwrecked" is at present there should be about five minutes taken out of the first scene, and the act might as well end at that time. If it did, there would be no act; there isn't much more now.

Sime.

Ned Wayburn's "Nightingales."

Songs. 13 Mins.; One. Pastor's.

Two clean cut, good looking boys and a little mite of a girl with a voice that seems about ten sizes too large for her make up a most pleasing singing trio. The voices blend well and are handled with judgment usually lacking in children. More suitable selections, possibly excepting the opening number, could be secured, and this, together with at least one costume change, would put the offering in first-class shape. The act was a sold hit at Pastor's and will please anywhere through the youthfulness and the good singing of the trio.

Eltinge.

Female Impersonator.

11 Mins.; One. Alhambra.

This is really Mr. Eltinge's New York vaudeville debut, a goal toward which he has been steadily climbing by months of excellent and artistic work on the road with a new offering. Of course he has played about New York both in productions and vaudeville before, but with his odd gift of female mimicry now developed he makes a new bid for metropolitan attention. The old act is very much revised. Eltinge opens with the "Sampson Girl" number, dressed in a Gibson Girl creation of severely simple black velvet. From that he goes to a school girl make-up and dressing and closes with "Willie Green" in "kid" clothes. The audience was completely deceived as to Eltinge's sex, until he removed his wig after the second song. Eltinge will be liked. He is artistic in everything he does and his act is far and away above what is described as female impersonation. He should have desirable time on the important circuits. *Rush.*

Coram.

Ventriloquist. 12 Mins.; One. Colonial.

Coram, the English ventriloquist, reappearing this week at the Colonial, has made no marked change in his ventriloquial offering, excepting his impromptu remarks via the "dummy," which Coram always has ready to deliver. "Jerry" still argues to the disadvantage of Coram and is telling jokes besides smoking cigarettes and crying. One or two of the "gags" Coram could well dispense with. The one about the doctor leaving medicine for ten people is very well known over here, and there is another. The act is just as enjoyable as before. *Sime.*

The Tom Jack Trio.

Musical.

10 Mins.; Open Full Stage; Close in One. Colonial.

The trying position of opening the show has been given to the Tom Jack Trio, a foreign musical act appearing at the Colonial this week for the first time over here. Not alone did the act have to open, but while it occupied the stage Tuesday evening not over 200 people were in the theatre. Foreign numbers brought over for the consideration of an audience should at least be given a fair opportunity, especially when there is some novelty to the offering, which the Tom Jack Trio assuredly has. Their finish won out in face of the handicaps. Opening with freak brass instruments the man in grotesque makeup and two rather pretty girls play differently disguised instruments, closing in the full set by throwing woollen balls at tambourines strung in rows at a distance of about ten feet from the throwers. It resembles the Coney Island device of "hit a nigger baby and get a cigar." The trio were unerring in their aim and played a tune perfectly. Nothing of the sort has been shown over here, and it was as novel to see two girls throw with accuracy as the method of drawing forth the music itself. Some comedy is in evidence, inconsequential in spots. All the melodies excepting "The Wedding March" are strange but tuneful. The "march" might be replaced by something more lively if possible. The act deserves a more favorable opportunity to "show goods." *Sime.*

"The Six Idols."

"Girl Act."

6 Mins.; Full Stage. Colonial.

"The Six Idols" must be from England. In no other country could or would six girls band themselves together for the inane exhibition given at the Colonial this week, their first American appearance. These foreign acts! Burlesque shows have imported better "girl" numbers from abroad and refused after the first showing to allow the act to appear in the olio, keeping them in the chorus. "The Six Idols" would have difficulty in even holding that position. They should be "The Six Idles," for they are occupying space without sufficient merit to draw the beginning of an encore. The act proper runs about three and one-half minutes. To lengthen the time the finish of the first part, which received one solitary hand-clap on Tuesday evening, was repeated with slight variations. And it might as well be added that the dressing of "The Six Idols" is as poorly planned as the dancing or the act of which it is a part. *Sime.*

French Opera Company (10).

"Carmen" (Condensed Version).

18 Mins.; Full Stage. Alhambra.

The only interesting thing about the whole offering is the burning question "How did it ever get past the Percy G. Williams' official lookout?" The company attempts serious work, but Monday afternoon the audience all but laughed them off the stage. To comment further would be but to heap ridicule upon the act. With the Monday matinee verdict in

mind it is a matter of wonder that the act was permitted to go through the week. That it did so is a grave criticism upon an up-to-date theatre. *Rush.*

"The Modern Office Girls" (8).

Songs, Dances and Transformations. 17 Mins.; Four (Special Set). Twenty-third Street.

"The Modern Office Girls," a new scenic transformation, is playing in town for the first time. It is mentioned on the program that "all devices in this act are covered by United States and Foreign Patents." If Richard F. Staley holds patents on his transformations, which have been shown in vaudeville for some time, it is rather perplexing to understand how Schneider & Ferrandini, who are announced as the producers of "The Modern Office Girls" secured their papers. The idea of the two acts is the same, and to the layman there is no material difference in the execution. "The Modern Office Girls" goes the Staley acts one or two better, though, in the transformation line changing from an office into a factory loft, and thence to a parlor. This is accomplished by revolving triangular wings, and a similar manner of transforming pieces of furniture into other forms as originally done by Mr. Staley. The closing scene, that of a parlor, is prettily set, the best effect being obtained by a fountain and flower beds, all held in what (in the first scene) is a safe, the sides falling down, showing flowers, and the fountain having been stationary in the interior. In connection with the transformation there is a company of girls and boys, with songs and dances. Specialties by several of the cast are given, the toe dancing of Maude Emery standing out foremost. Miss Emery and Marguerite Farrell are the principals, the latter having a song by herself. The act has been well staged by Harry Leonhardt although there is a bareness on the stage in the first two scenes, probably unavoidable through the necessity for rapid work in the changes. The act did not meet with the success which might be anticipated, however. Had the transformation scheme been original with these producers it would have been different, but there is something to the piece which does not impress. The applause was quite light at the finale, a singing and dancing one, although the act has a certain amount of pleasing qualities. *Sime.*

Darras Brothers.

Acrobats.

10 Mins.; Full Stage. Twenty-third Street.

The Darras are two foreigners probably making their first appearance as far as known. Since the Willi Brothers played on Hammerstein's Roof there has been no head-to-head balancing to equal that of the Darras, and for head balancing alone the younger of the Darras Brothers could not well be excelled. The feature trick is when he, while on a trapeze, swinging back and forth across the stage at some speed, balances himself upon his head alone, with no support, his feet and body in a perfectly vertical position. And again while on the same swinging trapeze he balances himself upon his shoulders, swaying his body as he

swings to obtain the proper equilibrium. These feats should be the finish of the act, for they are difficult and spectacular, but the brothers do a hand-to-hand lift, straight upward from the floor, without a body support, thrice in succession to close. Technically it is amazing, but the audience prefers the other work, and this would end the act to much greater applause. Whoever picked the Darras caught a winner; it is one of the best acrobatic acts on the stage. *Sime.*

Rosina Caselli's Midget Wonders.
Dog Act.
16 Mins.; Full Stage.
Colonial.

This is the first American appearance of Rosina Caselli, who has a troupe of small Chihuahua dogs, bred in Mexico. They seem like puppies on the stage, doing their tricks on a platform. Acrobatics, including tight-rope walking, are the principal features. The entrance is made in an automobile, all the dogs budled up in the seats, and an exit is accomplished by the same means, while for an encore Miss Caselli wears a long robe, upon the train of which the little animals seat themselves as she walks across the stage. It is an interesting and cute act, delightful for children. *Sime.*

Manekshah.
Magician.
9 Mins.; Full Stage.
Pastor's.

Manekshah, with one or two exceptions, is showing the same routine Shekla presented hereabouts. The tricks in themselves are not new, and only mildly interesting. Manekshah falls into the error Shekla made in not securing a proper Oriental setting. The value would be increased threefold if this were done. The act opened the bill at Pastor's, and in its present form is not likely to better itself.

The Heras Family (9).
Acrobatics.
11 Mins.; Full Stage (Interior).
New York.

The Heras Family of acrobats is an enlarged edition of the former similarly named act which played here about a year ago or so. Mr. Heras still heads it and a couple of youngsters or so have been added. One, a young girl, made several misses on Monday evening through misjudging distances, but instead of losing her nerve by the mistakes, recovered in time to help win out a solid success. There are a couple of boys, very good "twisters," and one who throws a pretty single handspring from the stage, making a gradual graceful curve until three-quarters over, a feat not expected outside a circus ring and without springboard. There is some rapid ground work and the acrobatic tricks in general rather than in particular make the act go. The members appear in evening dress and work rapidly. *Sime.*

Sisters Hypatia.
Songs, Talk and Dances.
17 Mins.; One.
Pastor's.

Every vaudeville bill must have at least one foreign number enrolled these days, and the Hypatia Sisters are "It" at Pas-

tor's this week. The English "three-verse and six-chorus" idea is carried out faithfully, making the selections sung draggy and tiresome. The talk introduced in the second number is fairly entertaining, the smaller woman showing a comedy style that should be developed. The dancing is well taken care of, but the dressing throughout is sad. This will have to be attended to immediately, and the girls will have to wear some clothes before they can compare in appearance with American "sister" acts. The act should do nicely on the smaller time, or would fit in a burlesque company.

OUT OF TOWN.

Louise Henry.
Impersonator.
18 Mins.; One.
Orpheum, Boston.

Miss Henry, again doing a single act, has what many impersonators lack—magnetism. She throws her personality off when she dons a character, but still endows it with magnetism. Her imitation of Edna May is the best ever done here. She sings well, has a taking way and the audience calls for more.

Ernest L. Waitt.

Batty's Bears.
20 Mins.; Full Stage.
Keith's, Philadelphia.

Batty's Bears are the first of the latest importations in trained animal acts to be shown in America. This is the first visit and there is nothing to class it as "wonderful," which distinction is given on the program. There is a routine of familiar tricks well handled by the animals and one or two new, out of the ordinary. There are six animals which work without much urging. The trainer is a man and he has a woman assistant. The act has its worth as an animal feature for bills where women and children are catered to.

George M. Young.

Jesse L. Lasky's
"A Night on a House Boat" (10).
30 Mins.; Full Stage.
Orpheum, Allentown, Pa.

This act is a departure from the usual vaudeville production. At the rise of the curtain a view of a magnificent double-decked house boat, lying alongside a river bank, is shown. It is a very pretentious scene. There is a slight plot, introducing some good comedy and involving six catchy musical numbers, during one of which, a novel idea is introduced in the use of a searchlight from the upper deck. O'Malley Jennings, who is featured, heads a clever cast of ten people, and as Reginald Doubleday, an Englishman, makes a distinct hit in the principal comedy role. A rather interesting character is that of a lisping girl, excellently played by Miss Kershaw.

Robert S. Smith.

Four Lesters.
Comedy Bicycle Act.
15 Mins.; Full Stage.
Forrest, Philadelphia.

This is probably the first Eastern showing, although the act is known in the West. It has an European atmosphere, at least three of the four appearing to be foreigners, the other, in tramp makeup,

bearing the American stamp. Only three take part to any extent in the cycle and unicycle work, and aside from a head-to-head stand by the tramp and "straight" man, the routine of tricks does not reach above the ordinary. There is little group riding, the woman, who makes a neat appearance, doing some straight work and later the tramp follows in this style. There are also a few individual tricks. The comedy is weak. There is a third man who "stalls" all through the act, his only worthy contribution being a series of falls. Little talk is attempted, and what is used is poor. Attention is called through the program to a "cat duet" which they please to call "original." The act held the opening position, which it fits nicely.

George M. Young.

Julius McVicker and Company (2).
"A Bit of Acting."
20 Mins.; Full Stage (Drawing Room).
Shea's, Buffalo, N. Y.

A true and a false friend and a doubting wife are the characters. Opening with the false friend wanting the wife to elope and secure a divorce, Reginald Gray, an actor, "the true friend," calls and overhears the declaration. He denounces the other, who is secreted, and tells an imaginary story of his life by which the wife is shown the mistake she might have made. She gives up the "false friend." Donah Benvine was the wife and "A Bit of Acting" was well done, making a headline hit.

Dickson.

O'Regan.
Escape Expert.
25 Mins.; Full Stage.
Ottawa, Canada.

The above act promises to be a genuine novelty in so far as O'Regan has gotten away from time-worn handcuff releases. He opens with cabinet mysteries, rope ties and Ten Ichi Hoops, followed by an escape from a solid metal rivetted boiler after being securely shackled by throat, waist, ankles and wrists, door closed by iron bar and padlocked at each end, key holes sealed; escape is made in about five minutes. Then a trunk mystery, said to be entirely original in an equally short time, followed by escape from regulation strait jacket in full view of the audience. The closing feature is that of escaping from a tied, sewn and sealed bag while passing through a tube 13½ inches in diameter, 12 feet long without trace of exit. This takes up a good five minutes, but is very well executed. In opening up his act Mr. O'Regan makes his short announcement in full dress, but by some trick clothing he disrobes instantaneously in full view of audience and is then garbed in knickerbockers of black satin, white shirt and black hose. As an outside advertisement O'Regan is doing the genuine jail-breaking, bell-ringing, cab drive, vault escape and a few such feats. His act, on a whole, is good, and should have no trouble in booking.

Ogor.

"The Gainsboro Girl" (Spectacular).
Full Stage (Special Settings).
Shubert, Utica.

"The Gainsboro Girl" headlines the bill at the Shubert this week. It is an elaborate production in three scenes, with beautiful scenic effects and accessories. The act is described as "an ethereal pictorial

production." A pretentious finale is termed "The Heavenly Vision." Maria Lecca Brockman has the principal role.

Setab.

Kudara's Imperial Japanese Troupe (21).
Oriental Sports.
45 Mins.; Full Stage and One (Special Drop).

"Luna" Park Theatre, Buffalo, N. Y.

The troupe comprises fifteen men and six women, the men having arrived and the women expected on next steamer. The tricks were a little crude owing to loss of practice. The Japs showed great skill in lofty perch balancing. A fine and very rich silk back drop is used. The troupe will play vaudeville. The act covers about every variety of Jap work shown here and when in condition will be a lively number.

Dickson.

Ralph Smalley.
'Cellist.

12 Mins.; One.
Keith's, Boston.

Mr. Smalley is a local musician, with lots of friends who were in the audience and applauded him vigorously. Those who were not his friends liked his work, however, and applauded also. He shows himself to be thoroughly acquainted with his instrument, to have exceptional skill and a good idea of what vaudeville patrons want for music. Mr. Smalley should make good as a single number.

Ernest L. Waitt.

SOME FOREIGN ACTS LEFT.

The European supply of acts is not entirely depleted, it would seem. A foreign agents sends this week to M. S. Bentham a list of twenty novelties which are offered for American time at the expiration of European contracts, all the way from October of this year until September, 1908.

In the list is a scenic operetta with fourteen people, which is offered for \$350. A dramatic sketch, with twelve people, is willing to visit this side at the same price.

PRODUCTIONS POSTPONED.

"Bubbles" and "Au-To-Bes," two productions sent under way by the Hanlons for Klaw & Erlanger, have been temporarily retired.

"Bubbles" was publicly presented, but has been withdrawn for improvement, while "Au-To-Bes" was stopped while in rehearsal, the company paid for two weeks in advance and dismissed. It will be altered before receiving a public showing.

PINCUS STARTS A CIRCUIT.

Henry Pincus, who produces light summer entertainment annually on the Madison Square Roof, will open the first of a series of low priced vaudeville theatres in Passaic, N. J., Monday.

He has in prospect two other houses in New York State, between New York and Albany, as well as several others in New Jersey and will operate the chain under the corporate title of the American Amusement Company.

The Passaic house is the Grand, formerly given over to dramatic stock. The prices will be 10, 20 and 30 cents. Jules Ruby will have charge of the booking arrangements.

AMERICANS.

In writing "Mixed Pickles," the two-act piece of Miner's "Americans," Dave Marion forgot to make an admixture of spices in the pickling brine. The result is the pickles are very flat and tasteless.

The show had run for over twenty minutes at the Dewey Friday evening last week before the comedians scored their first laugh and not until it was some minutes longer under way did the audience at last wake up to a degree of mild interest. The book is a deep dark mystery. There may have been some shadowy groundwork of plot in the piece as it was written, but it has entirely disappeared, and now it remains a large and luminous interrogation point.

Clarence Wilbur and Will H. Ward are the principal comedians. They appear in fat type on the program, but fail to justify this prominence by any special excellence in their work. Wilbur Dobbs makes the third member of the trio. He is pretty continuously in evidence, but made little out of his opportunities. Ward was the only one of the three who made any pretense of keeping to a consistent character. He made up as a German and held to a fairly funny dialect. Wilbur dressed as a boy, but made his part too nondescript to earn a classification. It was just ad lib. clowning, without purpose or direction.

Mozelle, who does a posing act in the olio, played lay figure for a good deal of the comedy in the early part. She had hardly a word to say, but dressed as an Egyptian dancer, crossed and recrossed the stage, being the cue for various witticisms by the trio of comedians. This bit of business was repeated so many times that it became a bore, and when it finally did lead to a fairly funny situation the comedians seized upon the opportunity and stretched out the scene to an extent that spoiled its possibilities.

The women principals, with the exception of Mozelle, are shamefully neglected. They have few numbers to lead and appear only at wide intervals, being unconnected with the comedy passages almost entirely.

Even with her small opportunity one of the La Tour sisters impressed herself upon the audience. She makes a capital soubrette in the first act and in the second contributed more real humor to the schoolroom scene than the comedians. In addition to this she and her sister made up a lively "sister" act in the olio. One of the girls is a first rate comedienne with a catchy semi-eccentric manner, sprightly appearance and a voice that passes in duet numbers. The voices were the weak point in the sisters' olio offering. Otherwise they have a valuable act.

Mozelle's posings were watched with interest. The girl in fleshings stands on a low pedestal while colored lights with intricate designs are thrown upon her. The backing is dead black and the colors strike only the girl's figure and a spangled cloak which hangs from her shoulders and arms. This admits of numberless pretty effects. A fire dance is used as a finish.

The World's Comedy Four closed the olio in which there were but three numbers. The quartet goes in for loud comedy pretty largely and considering the noise they make get an amazingly small number of laughs. The singing went nicely

and during the pieces their voices helped in the ensemble numbers.

A "swing" number won some attention from the fact that a quartet of girls distributed garters about the lower floor and made a pretty generous display of their curves. The comedians used a burlesque on this number for an encore.

The chorus work throughout is the strongest asset of the company. A pretty formation incidental to the song, "You'll Have to Wait Till My Ship Comes In," was one of the neatest chorus arrangements seen in a long time.

With the exception of the swing incident, the show is free from indelicacy and the settings and dressing are pretty and expensive.

Rush.

JERSEY LILIES.

A two-act piece written and staged by Leon Errol under the title, more or less appropriate, of "The Grafters" is this year's offering of the W. S. Clark's "Jersey Lilies." Both Errol and the show are improvements over last year. The plot has to do with the familiar subject of two husbands who slip away from their wives on the pretext of business to enjoy a vacation. They go to the Jamestown Exposition. Meanwhile the wives seize the opportunity to take the same trip and all four meet. The plot is light but it serves.

Joseph P. Ward plays opposite Errol, both in German characters. A good deal of the business is of the time-worn sort, "money changing," and a flirtation with the soubrette (Fanny Vedder) making up a large part of it, but the pair make it fairly funny and had the audience at the 125th Street Music Hall laughing.

Maudie Raynor and Cad Franks are the wives. Miss Raynor has a large degree of beauty of a conspicuous blond type and her singing strengthened the numbers materially. She could well afford, however, to supply herself with a few additional costume changes. The same could be said of Miss Franks. In the whole piece they have only two costumes, with a third for the olio specialty.

Miss Vedder makes a dashing soubrette with a neat dancing and singing specialty in the olio, in which she is aided by Nat Franklin and Joe Williams. These boys are present a good deal in the piece, working straight for the most part in rather inconsequential parts, but helping out the vocal department materially. Horace Mann could get quite as much fun out of the part of an amateur detective without putting the emphasis quite so strongly upon the "sissy." This is always a disagreeable character to many people, and Mann's role does not call for its use. He plays three different parts and entered into several numbers as leader with a good voice and a first rate stage presence.

The other principals were the Four Saras, who give their baton spinning specialty in the olio, and Stella Errol, who was very mechanical and amateurish in a simple role.

There are not more than three or four pretty girls in the chorus, the rest being way over the age limit. They work with a fair degree of smoothness, however, and carried out their manoeuvres well enough. The mounting of the piece is pretty. The first act shows "The War Path" at the Jamestown Exposition and the second is set in an attractive exterior.

Neil McKinley opens the olio with a straight singing act. He has a clear tenor voice and his sentimental songs scored with the matinee audience. The Four Saras got a lot of swift motion into their act and have it dressed to good effect. A black backing closes the stage in on the three sides and against this the glittering batons and white costumes were thrown into relief. The finish with spinning torches was good for solid applause.

Messrs. Errol, Mann and the Misses Franks and Errol have a rather chaotic sketch finishing with a wild travesty. Leon Errol begins with an eccentric character, but presently forgets all about it and drops back to himself.

Ward and Raynor closed the specialty part with a singing and conversation act with some bright talk and pretty dressing, Ward doing exceedingly well in a quiet way.

Rush.

THE BEHMAN SHOW.

There are about 46 people engaged in "The Behman Show" this season under the management of Jack Singer. It is a good show, a first-class one. Before the season is over an important question will be solved. That is the wisdom of carrying a chorus of sixteen men, even though they compose a "Zouave" troupe making up an act.

No one expects a male chorus in burlesque, and what is more, no one wants it. It is not always possible to have uniformly good looking girls back of the principals, but any kind is preferable to men. A quartet, useful to the manager through the members taking parts, is endurable through custom more than anything else and the singing may please, but sixteen men and sixteen girls is not an even balance in the estimation of the house.

There are three comedians in "The Behman Show" and one daisy little girl. She is Mollie Williams. Miss Williams impersonates Anna Held in the first part called "Out on Strike," along lines similar to the opening of "Wine, Woman and Song" last season. Mollie does the "I Just Can't Make My Eyes Behave" number from "The Parisian Model," with the costume changes made on the stage as Miss Held did. Mollie looks somewhat like Miss Held and has plenty of magnetism. Without that personality Miss Williams could not have held the Monday afternoon gallery, inclined to roughen up matters several times. In the burlesque Miss Williams appeared for the finale in one of the Held costumes used earlier. It looked very badly.

"Out on Strike" takes place on the stage of the Manhattan Opera House. In slow succession appear Oscar Hammerstein, Joe Welch, Louis Mann, Charley Bigelow, a "policeman," Maudie Adams, Anna Held, Dave Montgomery, Fred Stone and a few other characters which are "double."

From the moment Miss Williams appears there is life to the piece. It is rather late in the proceedings, but following her comes James C. Morton and Frank Moore. These two, with Pete Curley, are the trio of comedians. Morton and Moore as Stone and Montgomery, respectively, do fine work in the "tin man" and "the scarecrow," make-ups which are studied, and the dancing brings down the house. Morton has never done anything better

than his work in this show all through. He is playing with repression, for him, and it is very becoming. Mr. Curley is Bigelow, but he only holds to the character at intervals, making pure comedy of it by changing to various roles, relying upon his own efforts for fun, and forces himself to the front by this means.

Marion Moore is Maudie Adams, afterwards Mrs. Leslie Carter, the latter entirely unnecessary, and Agnes Enright is the "policeman." Agnes is going some as the "cop," and she is comical in her decollete combination policeman uniform and tights. In the chorus she is not so noticeable.

James Kendis looks Louis Mann better than he plays, although in the burlesque as a "Dutchman" Mr. Kendis does very well. He has an olio position, singing illustrated songs, all published by the music firm he is associated with.

Mark Bennett impersonated Oscar Hammerstein for the first time Monday, and this had a great deal to do with the slow opening, everyone protecting Mr. Bennett. He made up fairly well as the impresario, but lacked a touch of dialect to set the Hammerstein character off.

Ned Dandy was Joe Welch and the house agreed with Hammerstein when the latter said he didn't believe it. Dandy is young and should ask advice from the older comedians around him. He requires assistance. The reception his parodies in the olio bring must teach him that. At present he is incapable of making a proper exit and has no idea how to use his voice.

The olio goes through nicely. Frank and Marion Moore make the hit with their light sketch consisting of singing, dancing and acrobatics, while the Carson Brothers, strong men, make up a neat act. The Zouaves (Captain Jacob Fox) are now closing the show instead of appearing in the olio where they belong, and it is not the big act the size of the company would warrant. The drilling follows the usual routine.

"Hey-Diddle-Diddle" is the burlesque written by the late Frank D. Bryan and retained from last season when this show was managed by him. Mr. Curley is chief comedian in it and the principal point is the music hall scene, placed in the burlesque so the comedians must "stall" on both sides to secure time for the shifting of the heavy set.

Lola Biggar sings "My Six o'Clock Girl" after appearing as the Queen of the Witches. Tommy Glenroy is an oversissified "sissy." Morton plays a "drunken bum" and the "Night in an English Music Hall" extract is so changed about, perhaps of necessity, that much of the original humor has been lost, although Morton, Moore and Curley work very hard and save it.

Matt Woodward wrote the lyrics of the singing numbers and Leo Edwards the music. W. H. Lytell is responsible for the book of the opening. Each deserves credit, although the song hit of the show is "Meet Me Under the Astoria." Two years ago this song "died" on the New York Roof, where it was then called "Meet Me Under the Wistaria."

Mr. Singer will draw his first part more closely together ere the season receives a good start and the comedians will do the rest, but the show as it stands will go through finely wherever played. *Sinc.*

GRAND OPERA HOUSE.

Judged by the reception accorded the show by a fairly well filled house Monday night Klaw & Erlanger are supplying the Brooklyn audiences the sort of entertainment they want. With this week's bill it could scarcely be otherwise. The only possible flaw in the selection of the bill is the presence of three single acts, Frosini, Joe Welch and George Evans, but this trio are so widely dissimilar in their offerings that the point is not well taken. The show ran off smoothly and swiftly and to an extraordinary average of laughter and applause.

"The Governor's Son," the headline attraction, closed the intermission. The Cohan sketch has been reduced somewhat in running time and quickened in action. It is a swiftly moving dancing and singing number, with a chain lightning succession of comedy situations. The farce makes good vaudeville entertainment. Its speed keeps an audience wide awake and aids the progress of any bill.

George Evans in next to closing place might easily claim the hit of the show. "You'll Have to Wait Till My Ship Comes In" is not a particularly heavy bit of musical composition, but Evans manipulates it to arouse a vast amount of good nature at the finish of his monologue. It is largely due to the fact that Evans makes himself solid with his audience in the early part of his act that he is so easily able to swing them into working for him later.

Newhouse and Carroll (New Acts) opened, followed by Frosini. The latter has been immensely benefited by his recent tour of the big circuits. His dressing is improved and his bearing easy and quiet. Frosini is a musical novelty. He is a master of his instrument. He gets marvellously complex harmonies from the accordion and his concert effects are those of a big pipe organ.

Maude Macy Hall is growing rather prolific in her slang. There is a good deal of the Bowery vernacular that even a "wise" audience does not catch readily. There must be a great deal more that the women of the audience miss. Both Miss Hall and her new partner, Max von Mitzel, realize the characters portrayed almost to perfection. They play without posing or undue appeal to sentimentality and the humor is admirably brought out.

Joe Welch has retained a large part of his old monologue, brightened it up and added a parody. The parody is a good enough one as parodies go, but Welch makes a mistake in using this sort of material. He is much better as a character story teller and the parody only cheapens what would otherwise be an artistic act.

"The Congress of Spanish Dancers" made an unsatisfactory closing number. A better congress could be recruited out of the chorus of almost any American musical comedy or spectacle. There are twelve members to the troupe, but two-thirds spend the greater part of the time standing about the stage, more or less picturesquely, and rattling castanets.

Midgely and Carlisle return to vaudeville after a long absence, using the old vehicle "After School." They call it a rural character skit, but it is rather a dancing and singing sketch. Mr. Midgely

ORPHEUM.

As a vaudeville entertainment the Orpheum show is ragged this week. Burr McIntosh contributes a good deal to this result with a 25-minute digression upon the Taft party's trip to the Philippines some months ago (New Acts). It makes a fearful gap in the smooth running off of the bill and delivers a blow to the whole show from which it does not recover.

Other roughnesses cropped up Tuesday evening. Rossi's musical horse opens in full stage and the orchestra plays a long overture while the stage is arranged for Beatrice Lindley, who does a pianologue in "two." Still another gap is filled in the same way preceding the opening in full stage of Byron and Langdon. All this takes away from the snappiness of the performance, although the real delay in time is small.

Jack Norworth, down next to closing, scored with a slightly revised monologue and the old performance of coaxing the audience to sing. For an encore Norworth is using a trio of first rate topical verses touching on Gen. Bingham, "affinities" and the like.

Sie Hassan Ben Ali's whirlwind acrobats have their pyramid building moving much more rapidly than at first and get through with it sooner, having now more time for the tumbling at the finish. No faster ground work has been seen in vaudeville than that of the Hassan troupe. The ten men put more actual whirlwind action into the seven minutes of the closing than could twice the number doing any other style of tumbling. It held the Orpheum audience spellbound to the curtain, and this in the closing position.

McMahon's "Watermelon Girls" did nicely and Charles F. Semon, opening the intermission, has some new talk. Semon seems to cling to his old routine by instinct. He still mentions "interfering," although the interference boot, that made the point of the joke, has disappeared. He landed the largest volume of applause during the evening.

Charles E. Evans and Company, the company showing two new faces since last season, were given the task of warming up an audience that McIntosh had been busy freezing up for half an hour. The George Arliss sketch, "It's Up to You, William," makes a happy medium for the exposition of Mr. Evans' humor and the business and dialogue go with clockwork smoothness.

Louise Langdon, of Byron and Langdon, is becoming more and more buoyantly joyful and hilarious at every appearance. The sketch remains unchanged down to its minor details.

Miss Lindley makes a fairly good early number. She has mastered the art of facial expression and the neat catch lines that round off her novel songs carry her through the short time she occupies the stage.

Rush.

makes a splendid comedian and Miss Carlisle is an exquisite "kid." In the position just after intermission the pair were an undoubted hit, taking several curtain calls. The applause continued after the cards were changed.

Rush.

NEW YORK.

Ten acts, making up a straight variety bill, probably the superior of any of this kind ever in the city, gives the New York theatre this week its best show since playing "Advanced Vaudeville."

That number of turns, besides the picture of "The Derby Race," an act in itself now closing the program, obliged a swifter moving bill. Even Frank Bush lingered on the stage ten minutes only. The more acts on the New York's bill the better will be the performance. Plenty of variety and little of each should be the motto. That would be as "advanced" in vaudeville as anything could be.

Mr. Bush wore a red rose in the lapel of his coat and told jokes, among the first one delivered by Frank Fogerty. Mr. Bush might polish up his grammar for a "dollar and a half house." He was liked Monday evening at the New York, but still remained on the stage only ten minutes. Somewhere somebody must have made a record of that. If Harry Thomson starts in training for the ten-minute class, who knows he may yet reach the New York also.

Gus Elen in his second week indelibly stamps himself as a hit of the first water. Mr. Elen sang "Wait Till the Work Comes Round," a song necessitating a setting, and about a "Son of Rest" lying in bed for the message to reach him that work is at hand. One of the chorus lines is "If you can't get work you can't get the sack." As a character number and sung by Mr. Elen it left nothing to be said or desired, but three verses would have been plenty, perhaps then one too many. He sang four. It is altogether a new style of selection for New York. This was the only number the Englishman did not sing last week. The house held up the stage for two and a half minutes attempting to have him give another, but vainly.

Claire Romaine, the other foreign single singer appearing for the first time last week, remains over and sang three songs, closing with her hit, "I Haven't Told My Mother Up to Now." Miss Romaine has changed one word in the chorus which removes some of the coarse suggestiveness, and the number earned an encore for her. "Sally" and "Keep Away from the Girls," the other two, have nothing to commend them in lyrics or ideas.

The other strange acts on the bill, with the exception of Mlle. Murger, a Frenchwoman who will suffer the fate likely awaiting all French singers using the mother tongue while on this side, won out. Ida Fuller, Kara and the Heras Family are on the "new" list and will be found under New Acts.

Allinei and his lone "monk" opened the show. Some people find the animal's actions funny, as they laugh. Dumond's Parisian Minstrels received plenty of applause in the second position, leaving an excellent impression through good judgment in knowing when to stop and the Three Yosarys have one or two new little insertions in their acrobatic work, but the great majority of the audience apparently had not seen the act before.

It went very well before what could be said to have been a large audience in view of the weather Monday evening, one of the closest indoors for the past month.

Sime.

COLONIAL.

With the exception of Gertrude Hoffman, Empire City Quartet and Harry Bulger, the bill at the Colonial this week is composed of acts which will help make up the Orpheum road show this season, under the management of Martin Beck.

Several foreign numbers are engaged for it, three new over here, and the other, Coram, the ventriloquist, returning to this side for the engagement. All are under New Acts. Of the four, the ventriloquist and Rosina Caselli's Dogs were helpful to the Colonial program. Another, The Tom Jack Trio, did better than might be expected in view of the conditions opening the show, while the fourth, an English "girl act" called "The Six Idols" is hopelessly out of any calculation.

Miss Hoffman is the big hit and Miss Hoffman deserves every whit of applause she receives, also every dollar paid her by the management. On Tuesday evening, an extraordinarily warm night for this season of the year, Miss Hoffman did an encore after her Eddie Foy, which had evoked sufficient enthusiasm to allow her to retire with great credit, and the encore was a dance, with a "company" of seven or eight grouped around. This laborious work was done after Miss Hoffman had made several changes, wearing enough in themselves. The audience seemed to appreciate the extra entertainment. It must be a great source of satisfaction to managers paying foreign acts something for nothing to know there are Americans who are not overvalued on the contracts. Miss Hoffman's whole repertoire was much liked and applauded, helped on to the successful end by her husband's (Max Hoffman) energetic conducting of the orchestra. The changes made on the stage keeps it busy. The padded "Gibson Girl" dress was a comedy hit all alone.

The Empire City Quartet also recorded a hit, but seems to have shortened the actual act to allow Harry Cooper to "plug" a song. "Music plugging" at 11 p. m.—that is Mr. Cooper's record this week, and it is a "raw" piece of work. He sang one parody only, besides "Mari-uteh," straight. All the members of the quartet have pretty, dressy brown suits, with like colored derbies, and they were successful before Harry started on his "boosting" campaign, with an illustrated chorus for the "single" and "married" people in the audience, thanks to Geo. Evans' example.

Mr. Bulger is now opening with "Music to Me," singing the other three selections first used, including "Brother Masons," securing an encore with "Reincarnation," the way for that song being barely left open. Several verses of "Reincarnation" were demanded and Mr. Bulger finished with a dancing encore, but he is sorely in need of new material nearly all the way through.

Edward Connelly and Company repeated their good performance in "Marse Covington," and Kelly and Kent are playing the old act with a new and quaint encore quite away from anything previously heard. Miss Kent draws many a laugh during the last moments. Mr. Kelly has announced a new sketch, and he should hurry it on.

Sime.

WHEN NOT OTHERWISE INDICATED.

"C. R." indicates that the route of the circus immediately preceding it may be found under "CIRCUS ROUTES."

"B. R." in the list indicates the route of the burlesque company named, with which the artist or act is with and may be found under "BURLESQUE ROUTES."

CARDS WILL BE MAILED UPON REQUEST

Fell, Mr. and Mrs., & Co., Jamaica, L. I.
Fentelle & Cann, Empire, Hoboken, N. J.
Ferguson, Dave, Miss N. Y., Jr., B. R.
Ferguson & Dupree, 313 E. 71, N. Y.
Ferguson, Barney & Dick, Dominion, Winnipeg, Can.
Fernande-May Duo, Crystal, Milwaukee.
Ferry, 504 So. 21, Phila.
Fields, Will H., Critterion, Chicago.
Fields & Wooley, Aristian Widows, B. R.
Filson & Errol, 122 So. Austin, Austin Station, Chicago.
Fink, Henry, 150 Potomac, Chicago.
Fisher, Mr. and Mrs. Perkins, Grand, Syracuse, N. Y.
Finlay & Burke, 274 W. 40, N. Y.
Finlay & Burke, Onset, Mass.
Fisher, Robert, Lady Birds, B. R.
Fisher & Berg, Rents-Santley, B. R.
Flatow & Dunn, 205 E. 14, N. Y.
Fleming, May Agnes, Pat White's Gaiety Girls, B. R.
Flemen & Miller, Kentucky Belles, B. R.
Flora, Mildred, Night Owls, B. R.
Fletcher, Chas., Orpheum, St. Paul, Minn.
Fogarty, Frank, K.-P.'s 125th St., N. Y.
Flood Bros., Empire, London, Eng., to Nov. 2.
Forber, the Marvel, 153 W. 9, South Boston, Mass.
Forsythe, Mr. & Mrs. Arthur, Mohawk, Schenectady, N. Y.
Forte, E. & Dog, Bennett's, Ottawa, Can.
Forrest, Edythe, Innocent Maids, B. R.
Forrests, Musical, 59 Dearborn, Chicago, R. 508.
Foster & Foster, Colonial, N. Y.
Fostelle & Emmett, 46 W. 28th, N. Y.
Foster, Geo., Central Y. M. C. A., Chicago.
Fox, Mort, Farland Widows, B. R.
Fox, Jack, Lyric, Terre Haute, Ind.
Fox & Hughes, Empire, Boise, Idaho, Indef.
Fox, Will H., Empire, Cardiff, Wales, 30; Empire, Swansea, Wales, Oct. 7.
Fox, Will, Lady Birds, B. R.
Franks, Two, Cole Bros., C. R.
Franks & Frank, Robinson's Shows, C. R.
Frank, George, Lady Birds, B. R.
Franklin & Keane, Maryland, Baltimore, Md.
Francis, Harry, Jolly Girls, B. R.
Frey & Allen, Ideals, B. R.
Fredo & Dare, Armory, Binghamton, N. Y.
Frederick Bros. & Burns, Maryland, Baltimore.
Frederick, Snyder & Poole, 200 N. Gay, Baltimore.
French, Henri, Sherman House, Chicago.
Frey Trio, 207 E. 14, N. Y.
Frosto, Chas., W. 6, Fairhault, Minn.

G

Galando, 52 Summer, Brooklyn.
Gales & Nelson, 101 Grand ave., Brooklyn.
Galletti Monkeys, Colonial, N. Y.
Garden & Somers, Toreadors, B. R.
Gardner & Madden, Lakeside pk., Akron, O.
Gardner Children, 1958 N. 8th, Phila.
Gardner, Andy, Bohemians, B. R.
Gardner & Vincent, Empire, Shalford, London, Eng., Oct. 7.
Gardner, Jack, Poll's, Scranton, Pa.
Gartell Bros., 416 So. Main, Gloverville, N. Y.
Garrity Sisters, Crystal, Rock Island, Ill.
Gassman, Josephine Magdeburg, Germany.
Gavin, Plati and Peaches, Novelty, Denver, Col.
Gaylor & Graff, Amboy, Perth Amboy, N. J.
Gaylor, Bobby, 5108 Princeton ave., Chicago.
Gibson, Fay, Standard, Davenport, Ia., Indef.
Gilbert, Vesta, 46 W. 28, N. Y.
Gillroy, Haynes & Montgomery, Orpheum, Chicago.
Gillmore, Stella, Jolly Girls, B. R.
Giondi, Art, Crystal pk., Joplin, Mo., Indef.
Glad & Gardner, Amityville, L. I., N. Y.
Goldstone, Ida, 535 W. 50, N. Y.
Glock, Chas. & Anna, Bowers Burlesquers, B. R.
Goldin Russian Troupe, Hagenbeck-Wallace, C. R.
Goldsmith & Hoppe, Poll's, Waterbury, Conn.
Goldin, Horace, Scala, Antwerp, Belgium.
Golden & Hughes, 210 W. Racine, Wis.
Gordon & Marx, 206 W. 35, N. Y.
Gordon, Amy, Rose Sydel, B. R.
Gillmore & Castle, Empire, Bakersfield, Cal.
Gordon, Cliff, 3 E. 136, N. Y.
Gordons, Bounding, Folles Bergere, Paris, to Sept. 30.
Gordon, Max, Reeves Beauty Show, B. R.
Gorman & West, 52 E. 85, N. Y.
Goss, John, Star, Monaca, B. R.
Gotham Comedy Quartet, City Sports, B. R.
Graces, Two, Merry Maidens, B. R.
Grant, Anna, Pat White's Gaiety Girls, B. R.
Grant, Sydney, 10 W. 65, N. Y.
Graham, Geo. W., Scenic, Providence, Indef.
Gray's Marionettes, 9th and Arch Museum, Phila., Pa., Indef.
Greene & Werner, box 19, Macatawa Lake, Mich.
Green, Sam, Pat White's Gaiety Girls, B. R.
Gregg, Frank, Tiger Lillies, B. R.
Gruet, Jack, Ideals, B. R.
Gruet, Al, Ideals, B. R.
Gruet, Marie, Ideals, B. R.

H

Haines, Lola, Wonderland, Revere Beach, Mass., Indef.
Hall, Isabel, Lady Birds, B. R.
Hall, Alfred, Rollickers, B. R.
Hampton & Bauman, Favorad Orpheum, Budapest, Hungary.
Hansen & Louie, 706 1st, S. E., Washington.
Hart, J. C., & Co., Tiger Lillies, B. R.
Hayes & Carey, Bohemians, B. R.
Hedman, Benj., Toreadors, B. R.
Hertzman, Julia, Imperials, B. R.
Hardig, Billy, 4-Paw-Sells, C. R.
Hart, Sadie, 1163 Jackson ave., Bronx, N. Y.
Harcourt, Frank, Mission, San Francisco, Indef.
Harcourt, Daisy, Maryland, Baltimore, Md.
Harrington, Hilda, Rose Sydel, B. R.
Harris, Bobby, Toreadors, B. R.
Harris, Charles, Harry Bryant's, B. R.
Harrison, Minnie, Rollickers, B. R.
Hart Bros., Hagenbeck-Wallace, C. R.
Harris, Sam, Welland, Elkins, W. Va.
Harvey, Harry, 3110 Cottage Grove ave., Chicago.
Harvey & Adams, Barton's Auditorium, Norfolk, Ia., Indef.
Haskill, Loney, Orpheum, Allentown, Pa.

Harvey, W. S., & Co., Savoy, Hamilton, Can.
Hayes & Carey, Bohemians, B. R.
Hayes & Haley, 147 W. 127, N. Y.
Hayes, Edmund, Jolly Girls, B. R.
Hayman & Franklin, Tivoli, Sydney, Australia, to Jan. 20.
Haynes & Harney, 144 East Bridge, Oswego, N. Y.
Haynes, Beatrice, Broadway Gaiety Girls, B. R.
Healy & Vance, 215 W. 106, N. Y.
Hearn, Tom, Glasgow Empire, London, Eng., to Oct. 7.
Heclow, Charles & Marie, 452 N. High, Chillicothe, O.
Hefron, Tom, Parlor, York, Pa.
Heilmann, Benj., Toreadors, B. R.
Henry & Francis, Jolly Grass Widows, B. R.
Herbert the Frogman, Sells-Floto, C. R.
Herbert & Rogers, Howard, Chicago.
Hertzman, Julia, Imperials, B. R.
Hertzman, Julia, Imperials, B. R.
Hermann, The Great, Paris, Indef.
Hermann, Adelaide, Gilsey House, N. Y.
Hess, Billy, Surf Ave. O. H., Coney Island, Indef.
Hess Sisters, 258 W. 55, N. Y.
Heuman Trio, 358 Tulpehocken, Reading, Pa.
Hewletts, The Fritz, Portland, Ore., Indef.
Hibbert & Warren, Proctor's, Albany, N. Y.
Hickman, George, Jolly Grass Widows, B. R.
Hickman, George, Jolly Grass Widows, B. R.
Hieftand, Chas. F., 2639 Iowa ave., St. Louis, Mo.
Hilda, Mme., Sells-Floto, C. R.
Hiltons, Marvellous, Fay Foster, B. R.
Hines & Remington, Harrison, N. Y.
Hluman, Capt., Water Circus, Exposition, Pittsburg, Pa.
Hluman, The, 207 S. 13, Omaha, Neb.
Hobsons, Two, Ringling Bros., C. R.
Hobelman, Martha, Harry Bryant's, B. R.
Hoch, Emilie, & Co., Orpheum, Kansas City.
Holmen Bros., 209 E. 14, N. Y.
Holt, Alf, Oct. 7, Moss Stool Tour, England, Indef.
Hopner, Chas., Ringling Bros., C. R.
Horton & LaTriska, Majestic, Lafayette, Ind.
Howard & Howard, Poll's, Worcester, Mass.
Howard Bros., Academy of Music, Montreal, Can.
Howard, May, 3003 Prairie ave., Chicago.
Howard, Harry & May, 155 So. Halsted, Chicago.
Howelson, Capt., Barnum-Bailey, C. R.
Hugle, William, 16 5th, Attleboro, Mass.
Hughes, Lawrence, Harry Bryant's, B. R.
Hughes Musical Trio, Lyceum, Toledo, O.
Humes & Lewis, Howard, Boston.
Huntton, Dad & Clara, Monarch, Lawton, Okla., Indef.
Hyde, Walt, M., & Co., 3506 5th ave., Pittsburg.

I

Ilustrocelles, Hotel Bartlett, Haverhill, Mass.
Imhof & Corline, Empire, B. R.
Inman, The Great, 312 W. 24, N. Y.
Innes & Ryan, Bijou, Dubuque, Ia.
Irwin, Flo, 30 Olympic, Chicago.
Irwin, Jack, Tiger Lillies, B. R.
Italia, 356 Mass. ave., Boston.

J

Jacobs & Sardell, Sells-Floto, C. R.
Jacobs & West, 107 E. 110, N. Y.
Jackson Family, Haymarket, Chicago.
Jarvis & Tudor, Hammerstein's, N. Y.
Jeanne & Ellsworth, Barnum-Bailey, C. R.
Jee, Jim & Jenny, Keith's, Providence, R. I.
Jennings & Jewell, Knickerbockers, B. R.
Jennings, William, Pat White's Gaiety Girls, B. R.
Jerome, Nat S., 1287 Washington, N. Y.
Jess, John W., Lid Lifters, B. R.
Jewell's Manikins, Tremont, Boston.
Johnson, Chester, 333 3d ave., N. Y.
Johnson's, Musical, Hippodrome, Brighton, Eng., Oct. 7; King's, Gaiety, Eng., Oct. 14.
Johnson & Dean, Krystal Palace, Leipzig, Germany.
Johnston & Buckley, Empire, B. R.
Jolly & Wild, Empire, Des Moines, Ia.
Jones, Roy C., Figure Eight pk., Niagara Falls, N. Y., Indef.
Jones & Walton, Lyric, Danville, Ill.
Jones & Sutton, O. H., Hampton, Mass.
Jordan, Tom, Lady Birds, B. R.
Judsons, The Great, Altherr's Show, St. Louis, Mo., Indef.
July & Paka, Cedar Point, Sandusky, O., Indef.

K

Kaimo, Chas. & Ada, Maywood, N. J.
Kates Bros., 1310 Pontiac Bldg., Chicago.
Kaufman, Reba & Inez, 30, Crystal, Rock Island, Ill.
Kaufman Troupe, Ringling Bros., C. R.
Keegan & Mack, 92 3d ave., N. Y.
Keeley Bros., Poll's, Hartford, Conn.
Keesey, Herbert, Dowling's, Logansport, Ind., Indef.
Keller, Major, Buffalo Bill's, C. R.
Kelley, The Three, Gaiety, Galesburg, Ill., Indef.
Kelly, Sam & Ida, Lyric, Parsons, I. T., 25; Lyric, Muskegon, I. T., 28.
Kelly, John T., Poll's, New Haven, Conn.
Kelly, M. J., 46 Johnson, Brooklyn.
Kenney, Wm. A., Irvinale pk., Warren, Pa., Indef.
Kemp's Tales of the Wilds, The Angelus, Denver.
Kempton, Everett, Patterson House, Warwick, R. I.
Kennedy Bros. & Mac, 68 West Ave., Bridgeport, Conn.
Kenney & Wilkens, 1553 Bway, W. R., N. Y.
Keaton, Dorothy, Shea's, Toronto, Can.
Kuyron, Healy, & Joe Almon, 67 So. Clark, Chicago.
Kettle, Jos. R., & Co., Lyric, Mobile, Ala.
Kieras, Arthur H., Howard, Chicago, Ill.
Klela, Ott Bros. & Nicholson, 16 W. 36, Bayonne, N. J.
King, Sam & Nellie, 2374 Pitkin, Brooklyn.
Kingsbury, The, Richardson Farm, North Carver, Mass.
KioKaid, Billy, Barnum & Bailey, C. R.
Klus-Ners, 343 N. Clark, Chicago.
Kralfo Bros., 1710 3d ave., Evansville, Ind.
Kirschhorns, 207 So. 13, Omaha.
Knight & Sention, 702 Morgan, Springfield, O.

Knowles, Harry, 1553 Broadway, N. Y., W. R.
Knox, W. H., Elysian Grove, Tucson, Ariz., Indef.
Koffage, Duke, Crystal, Elwood, Ind., Indef.
Koppe, 215 E. 80, N. Y.
Kratons, The, Empire, Hoboken, N. J.
Kurtis-Busse, Keith's, Providence, R. I.

L

La Clair & West, Parlor, York, Pa.
LaCroix, Paul, Orpheum, Boston, Mass.
Ladell & Crouch, Hopkins, Louisville, Ky.
La Fleur, 4-Paw-Sells, C. R.
Lakola, Harry, Star, Scotland, Pa.
Lamar, Leeds, Ringling Bros., C. R.
Lambert & Williams, Irwin's Big Shows, B. R.
La Marr, Harry, Garden, Revere Beach, Mass., Indef.
La Maze Bros., Keith's, Columbus, O.
LaMont's Cockatoos, 215 Ohio, Chicago.
Lampert & Pierce, Bijou, Kewanee, Ill.
Laredo & Blake, 325 E. 14, N. Y.
La Reno, Art, Al Fresco pk., Peoria, Ill., Indef.
LaRex, Wonderful, Ringling Bros., C. R.
La Tell Bros., O. H., Jamestown, N. Y.
La Velle & Grant, 226 E. 14, N. Y.
LaVine Cimeron Trio, Poll's, New Haven, Conn.
Lavine & Hurd, 20th Century Maids, B. R.
La Vine, Ed., C. O. H., Chicago.
La Tiska, Orpheum, El Paso, Tex.
La Toy Bros., County Fair, Wautoma, Wis.
Lausanne, Folles Bergere, Paris.
Langer, W. J., Cole Bros., C. R.
LaVeen & Cross, Poll's, Scranton, Pa.
Lawler, Chas., 100 W. 105, N. Y.
Le Clair & Bowen, Poll's, New Haven, Conn.
Le Dent, Orpheum, Reading, Pa.
Le Gray, Dollie, White City, Oskosh, Wis., Indef.
Leipzig, Nat., Hippodrome, Huddersfield, Eng.; Empire, Liverpool, Eng., to Oct. 7.
Le Pelletiers, 144 E. Elizabeth, Detroit.
Leahy, Frank W., Manhattan, Norfolk, Va., Indef.
Lee, Mr. & Mrs. J. P., People's, Los Angeles, Indef.
Leeds, Adelaide, Parlsian Widows, B. R.
Le Dent, Great, 108 Park, Philadelphia.
Le Fevre & St. John, 37 W. 28, N. Y.
Leigh, Andrew, Jolly Girls, B. R.
Leightons, Three, Shea's, Toronto, Can.
Leonard, Gns, Acme, Sacramento, Indef.
Leonard & Thornton, 57 W. 139th St., N. Y.
Leonina, Marie, 17 E. 97, N. Y.
Lenore & St. Claire, 404 E. Easton, St. Louis, Mo.
LeRoy & Woolford, Duric, Yonkers, N. Y.
LeRoy Benson Co., Gen'l Del'v'y, Chicago, Ill.
Leslie & Williams, Colegrove, Pa., Indef.
Levy, Bert, K.-P.'s 58th St., N. Y.
Levy, Miss Jules, and Family, 162 W. 98, N. Y.
Levine & Leonard, Folles Bergere, Paris.
Lewis & Harr, 16 Charles, N. Y.
Lewis, Oscar, Pat White's Gaiety Girls, B. R.
LeWitt & Ashmore, 296 No. State, Chicago.
Libbey & Trayer, 302 W. 47, N. Y.
Lina & Calluj, Fay Foster, B. R.
Linn, Benn, Half Dime, Jersey City, N. J., Indef.
Litchfield, Mr. & Mrs., 28 Homestead pk., Newark, N. J.
Lindsay's Monkeys, White City, Chicago, Ill., to Oct. 20.
Loder, Chas. A., Rose Lawn, Collegeville, Pa.
Lombson, Willard, 228 Montgomery, Jersey City, N. J.
Long, John, Family, Erie, Pa., Indef.
Loraine, Oscar, Bennett's, Ottawa, Can.
Louise & Dottie, Bowers Burlesquers, B. R.
Low, Michael, 233 W. 10, N. Y.
Lowell & Lowell, care Moss & Stoll, Eng., to Nov. 23.
Lucas, Jimmie, Poll's, New Haven, Conn.
Luce & Luce, 1553 Bway, W. R.
Luckies, Two, 397 Sumpter, Brooklyn, N. Y.
Luciers, 4, Onset Bay, Mass.
Lucy, Lucier & Co., Orpheum, San Francisco, Cal.
Lukens, 4, Lukens' Gym., Reading, Pa.
Lutz Bros., 13 Grant St., Corona, N. Y.
Lyons, J., Champagne Girls, B. R.

M

Macks, Two, 245 N. 59, Phila.
Mack & Dugal, 7509 Drexel, Chicago.
Mack, James, Wesley, Rose Sydel, B. R.
Mack & Worthy, Armory, Binghamton, N. Y.
Maguire, H. S., Fair, Cobleskill, N. Y.
Malchow, Geo., Bijou, Oskosh, Wis., Indef.
Malvern, Jake, Pat White's Gaiety Girls, B. R.
Malvern, Otto, Pat White's Gaiety Girls, B. R.
Malvern, Frank, Pat White's Gaiety Girls, B. R.
Manley & Sterling, 152 Lake, Chicago, Kremer.
Manhasset Comedy Duo, Rose Sydel, B. R.
Manning Trio, 95 Washington, Chicago, care Zachell.
Mantell's Marionettes, Wigwam, San Francisco.
Mantell Family, Cole Bros., C. R.
Marion & Pearl, Chase's, Washington, D. C.
Marro Twins, World's Beaters, B. R.
Mario, Berger & Mario, 62 E. 8, N. Y.
Mardo Trio, Washington Society Girls, B. R.
Marko, Clara, W. Broadway Gaiety Girls, B. R.
Marso, Covington, Orpheum, Brooklyn.
Marion & Lillian, Tiger Lillies, B. R.
Martynne, Great, Rose Sydel, B. R.
Martin, Dave & Percie, Gaiety, Galesburg, Ill.
Marshall & King, Bowers Burlesquers, B. R.
Marty, Joe, 1023 Hancock st., Brooklyn, N. Y.
Mason & Filburn, Coeur d'Alene, Spokane, Wash., Indef.
Mason & Doran, Sheedy's, Pleasant St., Fall River, Mass., Indef.
Mason & Keeler, Orpheum, New Orleans.
Mack, James W., Rose Sydel, B. R.
Majestic Musical Four, K.-P.'s 23d St., N. Y.
Marekely, Frank, Sherman House, Chicago.
Marlowe, Plunkett & Co., Pittsburg Exposition, Pittsburg, Pa.
Mason & Shannon, 1001 Lexington, N. Y.
Mathews & Ashley, 508 W. 42, N. Y.
Maxwell & Dudley, 100 W. 90, N. Y.
May, Arthur O., P. O. Box 523, Norman, O. T.
Mayne, Elizabeth, Harry Bryant's, B. R.
McBreen, Billy, Empire, Main St., Peoria, Ill.
McCauley, Larry, B. R.
McCre, Junie, LaSalle, Chicago, Indef.
McFree & Hill, 309 3d ave., N. Y.
McFarland & Murray, Champagne Girls, B. R.
McGinnis Bros., 75 Bradford, Springfield, Mass.
McKenzie & Shannon, Poll's, Scranton, Pa.

McLeod, Andy, Innocent Maids, B. R.
McMahon's Minstrel & Watermelon Girls, Alhambra, N. Y.
McCabe, Jack, Century Girls, B. R.
McComick, Hugh, Lyric, Dallas, Texas.
McConnell & Gilroy, 2941 W. First ave., Coney Island, N. Y.
McDonald & Evans, Tivoli, Missoula, Mont.
McDane & Grant, 3 Boutou, Pittsburgh, Pa.
McGrath & Paige, Park, Johnstown, Pa.
McNamee, Novelty, Brooklyn.
McSorley & Elenore, Coeur d'Alene, Spokane, Wash., Indef.
Mears, Mr. and Mrs., Columbia, Chicago, Ill.
Mella, Two, Bijou, Brockford, Ill.
Melron Trio, 97 Park, Chicago.
Melvin Bros., Kentucky Belles, B. R.
Melvey Trio, 97 Park, Chicago.
Melrose Troupe, 100 Clinton, Bridgeport, Conn.
Melville & Azelle, Maple Lodge, Grass Lake, Mich.
Merrell Sisters, 202 W. 80, N. Y.
Merritt, Raymond, 59 Comfort, Rochester, N. Y.
McCre & Davenport, Hagenbeck-Wallace, C. R.
McGregor, Lulu, Grand, Altoona, Pa., Indef.
Middleton, Gladys, Fischer's, Los Angeles, Indef.
Mignon, Helene, Empire, St. Paul, Indef.
Mills, Joe, Rollickers, B. R.
Mills, Wm., 20th Century Maids, B. R.
Miller, Harvey F., Bijou, Dubuque, Ia.
Millard Bros., Crackerjacks, B. R.
Millard, Frank, Lady Birds, B. R.
Millership Sisters, Watson's, B. R.
Millet, Ed., Ringling Bros., C. R.
Military Odettes, K.-P.'s 125th St., N. Y.
Miller, Grace, Philadelphia, Ind., Indef.
Mills & Lewis, 114 E. 11, N. Y.
Millman Trio, Scala, Copenhagen, Denmark.
Mills & Morris, Clarendon Hotel, N. Y.
Milton, Mr. and Mrs. Geo. W., Star, Atlanta, Ga., Indef.
Mitchell, Dancing, 88 Cooper, Brooklyn.
Mitchell, Sisters, Monarch, Lawton, Okla., Indef.
Mitchell & Quinn, 30 Bay 26, Bensonhurst, L. I.
Monroe, George, 1553 Bway, N. Y., W. R.
Montambo & Hurl Falls, Empire, B. R.
Montgomery & Moore, Orpheum, Boston, Mass.
Moore & Dillon, Fay Foster, B. R.
Montague's Cockatoos, 135 W. 26th, N. Y.
Montroy, 814 Western ave., Allegheny, Pa.
Montrose, Louise, 450 So. First ave., Mt. Vernon, N. Y.
Mooney & Holbein, Argyle, Gloucester, Eng.; Palace, Gloucester, Eng., to Oct. 7.
Moore, Lou W., Hagenbeck-Wallace, C. R.
Moorehead, Harry (Dreamland), Norfolk, Va., Indef.
Morse, Pauline, 152 S. Pauline, Chicago, Ill.
Merritt Sisters, 141 N. Gay, Phila., Pa.
Morre, Chas., Lady Birds, B. R.
Morre, Billy, Anheuser Music Hall, Aberdeen, Wash., Indef.
Morse, Bon., Pastor's, N. Y.
Morton, James J., V. C. C., 147 W. 45, N. Y.
Morton & Elliott, Apple, Paris, France.
Morton, Ethel, Electric pk., Galveston, Tex., Indef.
Morton, Ed., Rollickers, B. R.
Morton, Fred W., 207 E. 87, N. Y.
Morrison, John, Seattle, Wash., Indef.
Mowatts, The Peerless, 1104 Windsor ave., Chicago.
Mullen & Correll, Box 579, Spencer, Mass.
Muller, Chas. & Muller, Orpheum, Omaha, Neb.
Muller & Muller, Orpheum, Los Angeles.
Mullin Sisters, Washington Society Girls, B. R.
Murphy & Andrews, 116 Washington pl., N. Y.
Murphy, Stanley & Murphy, 443 Central, Brooklyn.
Murphy & Magee, Ideals, B. R.
Murphy, Whitman Co., 114 W. 40, N. Y.
Murphy, Geo. F., Tiger Lillies, B. R.
Murray, Clayton & Drew, Park, Hartford, Conn.
Murray Sisters, 230 W. 52, N. Y.
Murtha, Lillian, 211 E. 10, N. Y.

N

Nagel & Adams, Bennett's, Montreal, Can.
Narelle, Marie, Christchurch, New Zealand, Indef.
Nass, Julie, Tiger Lillies, B. R.
Nawn, Tom, & Co., Haymarket, Chicago, Ill.
Neff, John, Orpheum, Chicago.
Nellis, Nell & Chapman, Orpheum, St. Paul, Minn.
Nelson-Fornum Troupe, 3141 Beverly rd., Brooklyn.
Nelson, Katherine, Bennett's, Ottawa, Can.
Nelson Four, Bennett's, Hamilton, Can.
Nevares, Four, Farnough-Sells Bros., C. R.
Newell & Nido, Alhambra, Paris, France.
Newell Sisters, Jolly Girls, B. R.
Newman, Jules, Lady Birds, B. R.
Newport Bros., Casino, Buenos Ayres, S. A., Indef.
Nicol, Fred, South Africa.
Nicolai, Ida, Bohemians, B. R.
Night With the Poets, Orpheum, San Francisco, Oct. 5.
Night on a Houseboat, A. Orpheum, Reading, Pa.
Nixon & Eaton, 572 W. 32, N. Y.
North, Holby, Trent, Trenton, N. J.
Nosses, The, New Brighton, Pa., Indef.
Novellos, The Barnum & Bailey, C. R.
Nugent, J. C., The Onks, Canal Dover, O.

O

O'Brien-Havel, 616 52, Brooklyn.
Odell & Kuley, 3405 Collingwood, Toledo.
Ogden, Helen, 279 Chippoune, Chicago.
O'Hana Sam, 30, Cuyahoga, Oakland, Cal.
Oliver, S. Cole Bros., C. R.
Olivette, 225 Pacific, Brooklyn.
Omega, Oille, Parlsian Widows, B. R.
O'Neill, Tounale, Pat White's Gaiety Girls, B. R.
Onlaw Trio, Alhambra, Paris, France, to Oct. 15.
Orloff, Olga, Toreadors, B. R.
O'Rourke & Marie, Merry Makers, B. R.

P

Papata, Wintergarten, Berlin.
Palfrey & Hoefler, K.-P.'s 23d St., N. Y.
Paradise Alley, 1123 Broadway, care Rollickers.
Parlsian Grand Opera Co., 636 Lexington, N. Y.
Patty Bros., Ringling Bros., C. R.
Patton, Grace, Rollickers, B. R.
Paula, N., Travel, 30, Orpheum, Minneapolis.

Pearl, Kathryn, Rollickers, B. R.
Pendletons, The, 135 Pittsburg, New Castle, Pa.
Pelots, The, Orpheum, Reading, Pa.
Pepper Twins, Lindsay, Oct., Can., Indef.
Peto & Wilson, Dreue, Meyers, Co., Johnstown, Pa.

Pearl, Violet, Rollickers, B. R.
Perry & White, Miss N. Y., Jr., B. R.
Perry, Frank L., Family, Erie, Pa.
Perry, Clayton, Ideals, B. R.
Petching Bros., Kelt's, Providence, R. I.
Peters, Phil & Nettle, Orpheum, Salt Lake, Utah.
Picchard Troupe, 104 E. 14, N. Y., care Tausig.
Pike, Lester, Fairhaven, N. J.
Pitkin, George, Orpheum, San Francisco.
Pianophonds, Kelt's, Phila., Pa.
Piper, Franco, Alhambra, London, Eng., to Oct. 14.

Porters, 3, Gayety, Galesburg, Ill.
Porter, Alice, Broadway Gaiety Girls, B. R.
Posner, Allan H., 436 Central Park W., N. Y.
Potter & Harris, Travel, 30, Orpheum, Kansas City, Mo.
Potter & Hartwell, Champagne Girls, B. R.
Powers, Mr. & Mrs. John T., 224 W. 14, Kansas City, Mo.
Power, Cletta & Co., Bijou, Racine, Wis.
Primrose, Musical, Gem, So. Fork, Pa.
Pritzker, Louis, Century Girls, B. R.
Probet Trio, Louisville, Pa.
Pyros, The, Orpheum, Sacramento, Cal.
Psycho, Mlle., Mansfield, O., Indef.
Pullman Porter Maids, Columbia, St. Louis, Mo.

Quillo & Hobo, Majestic, Indianapolis, Ind.
Quinn, Mike, Bijou, Winnipeg, Can.
Quintette, K.-P., Jersey City, N. J.

Radford & Valentine, Oxford, London, Eng., to Feb. 10.
Rain, Bears, Pals, Hartford, Conn.

Rainbows, Welland, Grayton, W. Va.
Ramsey Sisters, Main St., Peoria, Ill.
Rastus & Banks, Alhambra, Paris, France, to Oct. 1.

Ravils & Von Kaufman, 315 E. 14, Kansas City, Mo.
Ray, Fred, & Co., Orpheum, Oakland, Cal.
Raymond, Edith & Frank, Circo Bell, Mexico, to Oct. 20.

Rayno, Al, Box 68, Sharptown, Maryland.
Redel & Hadley, World Beaters, B. R.
Redford & Winchester, Colonial, N. Y.
Reed & Earl, R. R. No. 3, Box 316, Los Angeles, Cal.

Reed, Harry L., Washington, Buffalo, Indef.
Reed, Sam E., Cole Bros., C. R.
Reed & St. John, 454 Manhattan, Ave., N. Y.

Reed, John P., Bijou, Ray City, Mich.
Reeves, Al, Reeves' Beauty Show, B. R.
Reilly, Johnnie, 219 E. 11, N. Y.
Remington, Mayme, G. O. House, Indianapolis, Ind.

Rennee Family, Bijou, Lansing, Mich.
Reno, Bessie, Wintergarten, Berlin, Germany, to Oct. 2.
Renzetta, Bernard, Barnum & Bailey, C. R.

Rever & Yulr, Champagne Girls, B. R.
Reynolds, Abe, Miss N.-Y., Jr., B. R.
Rise & Cohen, Chase's, Washington, D. C.
Rise & Elmer, 828 Vine, Philadelphia.

Richards, Chirs, Orpheum, Los Angeles, Cal.
Richards, The Great, Hathaway's, Lowell, Mass.
Rich Duo, 215 E. 18, N. Y.

Rice, Fanny, Theatre, Schenectady, N. Y.
Rinaldos, The, Hoop Rollers, 184 1/2 So. High, Columbus, O.
Ritter & Foster, Empire, Johannesburg, S. A.

Robert-de-Mont, Trio, 322 W. 14, Chicago.
Rogers & Mackintosh, 121 W. 42d St., N. Y.
Ronalds, The, 138 Third, Detroit.

Robisch & Childress, Vaudeville, Kensington, Ill.
Robison, Marcotte & Co., 79 Poplar, Brooklyn, N. Y.
Robinson-Parquette, Trio, 350 W. 39, N. Y.

Robinson-Cruse's, Tole, Sherrill, C. R.
Rockaway & Conway, Majestic, Little Rock, Ark.
Rome, Mayo & Juliet, Family, Lincoln, Neb.

Romola, Bob, Bijou, Davenport, Ia., Indef.
Rooney & Bent, Proctor's, Newark, N. J.
Rooney, Katie, Mohawk, Schenectady, N. Y.

Rosales, The, Hubbard Rock, Muskegon, Mich.
Ross Clark, 133 5th Ave., N. Y.
Ross Sisters, Providence, Indef.

Ross & Lewis, Liverpool, Eng., 30; Empire, Wolverhampton, Eng.
Rosso & Simms, Poverty Burlesquers, B. R.
Rousek, Jack, Air-Dome, Leavenworth, Indef.

Russell, Fred, Bovey Burlesquers, B. R.
Russell, Fred P., Burwood, Omaha, Neb.
Ryan, Zorilla & Diaz, Barnum & Bailey, C. R.

Ryan & Richmond, Kelt's, Cleveland, O.
Sattler, Chas., Lady Birds, B. R.
Savorys, The, Hageneck-Wallace, C. R.

Sanford & Darlington, 2422 So. Adler, Phila.
Santavilla, 5, Miss N. Y., Jr., B. R.
Savage & Kell, 67 So. Clark, Chicago, care Brown.

Schara Trio, 8130 Commercial Ave., Chicago.
Schell's, Mne., Lions, Circo Bell, Mexico City, to Jan. 4, 1908.
Schepp, Grover, Rollickers, B. R.

Schmidling, H. H., 174 Chicago Ave., Chicago.
Schmidt, Milton, Palace, Boston, Indef.
Scott, Edmond, Grand, Reno, Nev., Indef.

Selbild & Grovini, 35 Princess Rd., Kensington, London.
Seneca, Chas., Alhambra, N. Y.
Serevanga, Fresno, Cal.

Seymour & Hill, Orpheum, St. Paul, Minn.
Seymour Sisters, 1940 Nicholas, Philadelphia.
Seymour, O. G. & Co., Bijou, Decatur, Ill.

Short & Edwards, 57 Middagh, Brooklyn.
Shrodes, Two, Alhambra, N. Y.
Sidman, Sam, Columbia, Oakland, Cal., Indef.

Sidonias, The, Parisian Belles, B. R.
Sidonne & Kellie, 30, Family, Butte, Mont.
Side Show, Pals, Waterbury, Conn.



Simpsons, The Musical, 204 E. 52, N. Y.
Slater & Fuleh, Vincennes, Ind.
Smiths, Great Aerial, Ringling Bros., C. R.

Smith & Arado, 325 Converse Ave., E. St. Louis, Ill.
Smith, Larry, Theatre, Brooklyn, N. Y.
Smith Bros., 66 Hawthorne, Hartford, Conn.

Smith, Wm. M., Broadway Gaiety Girls, B. R.
Smythe, Wm. H., Family, Scranton, Indef.
Snider & Buckley, Trent, Trenton, N. J.

Sommers & Storke, Ideals, B. R.
Somers, Zalmar, Pat White's Gaiety Girls, B. R.
Somers, Julius, & Co., Olympic, Chicago.

Sonnett, Annette, City Sports, B. R.
Soper, Bert, Star, Altoona, Pa., Indef.
Spencer, Lloyd, Lyric, Houston, Tex., Indef.

Spooler, Lew H., Empire, B. R.
Spaulding & Dupree, box 285, Ossining, N. Y.
Spiller Musical Bumpers, Gotham, Brooklyn.

COMEDY ACROBATS.
Week Sept. 23, G. O. House, Pittsburg, Pa.
Stafford, Frank, & Marie Stone, Dixieland, Jacksonville, Fla., Indef.

Stanley, Mr. & Mrs. W. H., 443 Central, Brooklyn.
Stanley, Minna, City Sports, B. R.
Stanley & Scanlon, San, Beauchamp, Cal.

Stanton & Sandberg, 711 Orchard, Chicago.
Stantz, Henry C., Hageneck-Wallace, C. R.
Steinert & Thomas, Family, Erie, Pa.

Sterling Bros., John Robinson, C. R.
Stevens & Joehn, 325 E. 14, N. Y.
St. Julia, M., Bijou, Duluth, Minn.

Steger, Julius, & Co., Olympic, Chicago.
Stevens & Kely, Washington S. city Girls, B. R.
Stewarts, Musical, Bohemians, B. R.

Stewart, Harry, Rose Sydel, B. R.
St. Onge Bros., Auditorium, Pittsburg, Pa.
Strickland, E. C., Family, Miles City, Mont.

Stuart & Keeley, 21 E. 14, N. Y.
Stunning Grenadiers, Orpheum, Omaha, Neb.
Stragis, Ida, Imperials, B. R.

Stutzman, Chas., Nheva pk., Peru, Ill., Indef.
Stutzman & Crawford, 619 Washington, Williamsport, Pa.
Snider, Cole Bros., C. R.

Sullivan, W. J., Bijou, Jamestown, N. D., Indef.
Sully & Phelps, O. H., Torrington, Conn.
Summers & Winters, 3509 Prairie Ave., Chicago.

Sunny South, Orpheum, Oakland, Cal.
Subers, Emilie, Orpheum, Salt Lake City, Utah.
Sutcliffe Troupe, Empire, Huddersfield, Eng., to Oct. 7.

Sullivan & Pasquelina, Travel, 30, Orpheum, Des Moines.
Sutton & Sutton, 165 No. Clark, Chicago.
Swariz, Francis & Co., People's, Hannibal, Mo.

Sweeney, John S., 452 Turner, Allentown, Pa.
Sylow, H., Forepaugh-Sells, C. R.
Symonds, Jack, Family, Shamokin, Pa.

Talcott, The, Orpheum, Lima, O.
Teanan, Felix & Claxton, 331 E. 93d St., N. Y.
Teanan, Family, Williamsport, Pa.

Tarleton & Tarleton, Hageneck-Wallace, C. R.
Tasmanians, Four, Hageneck-Wallace, C. R.
Taylor, W. B., Cole Bros., C. R.

Taylor, Tell, La Salle, Chicago, Indef.
Tegge & Daniel, Orpheum, Springfield, Indef.
Tenors, Four, Pat White's Gaiety Girls, B. R.

Thompson & Carter, City Sports, B. R.
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Thum, J. G., Shenandoah, Pa.

Thurman, J. G., Shenandoah, Pa.
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Veda & Quintarow, Grand, Newport, Ky.
Vedmar, The, 749 Amsterdam, N. Y.
Verger Trio, Coeur d'Alene, Spokane, Wash., Indef.

Verlopes, The, Barnum & Bailey, C. R.
Viola & Engle, 123 Montauk Ave., Brooklyn, N. Y.

Violet, The, Three, 30, Orpheum, Mansfield, O.
Vivians, Two, Hopkins, Louisville, Ky.

Waller & Magill, 9th and Arch St. Mus., Phila., Pa.
Walters, Harry, care W. R., 1553 Bway., N. Y.
Ward Trio, 656 29th, Milwaukee.

Ward & Curran, G. O. H., Indianapolis, Ind.
Wards, The, Family, Bu., Mont.
Walton, Irvin R., 121 W. 42, N. Y.

Walsh, May, Cape Town, S. A., to Oct. 2.
Washer Bros., Oakland, Ky.
Walsh-Lynch & Co., Irwin's Big Show, B. R.

Walsh, George, Trocadero, B. R.
Wasburn, Blanche, Broadway Gaiety Girls, B. R.
Watson's Farnyard, Victoria, N. Y.

Watson, Jos. K., Rollickers, B. R.
Wayne, Al., West End, Green Bay, Wis.
Webb, Josie, Tiger Lillies, B. R.

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Murray & Williams, Parlor, York, Pa.
Palmer & Mullen, Orpheum, Leavenworth, Kan.
Revell, Nellie, Orpheum, Springfield, Ill.

Russell & Held, Polka, Scranton, Pa.
Seville & Sinclair, Shubert, Uta, N. Y.
Semons, The Bijou, Kankakee, Ill.

St. Elmo, Leo, Gaiety, McKeesport, Pa.
Tyson, Fennell & Tyson, Pantages, Victoria, B. C.

Vincent & Westlake, Majic, Braddock, Pa.
Whiting, Sadie, Majestic, St. Paul, Minn.

CIRCUS ROUTES

Barnum-Bailey.—Kansas City, Mo., 23; Ft. Scott, 24; Springfield, 25; Joplin, Mo., 26; Parsons, 27; Pittsburg, Kan., 28; Ottawa, Kan., 30; Emporium, Oct. 1; Topeka, 2; Clay Center, 3; Beloit, 4; Salina, 5; Hutchinson, 7; Wichita, 8; Arkansas City, 9 (all in Kansas); Guthrie, Okla., 10; Oklahoma City, 11; McAlester, Okla., 12; Little Rock, Ark., 14; Brinkley, Ark., 15; Memphis, Tenn., 16; Dyersburg, Tenn., 17.

Buffalo Bill.—Portsmouth, O., 23; Huntington, W. Va., 24; Ashland, Ky., 25; Mt. Sterling, Ky., 26; Lexington, Ky., 27; Louisville, Ky., 28.

4 Paw-Bells Bros.—Rogers, Ark., 23; Neosho, Mo., 24; Webb City, Mo., 25; Lamar, Mo., 26; Rich Hill, Mo., 27; Paola, Kan., 28; Iola, Kan., 30; Coffeyville, Kan., Oct. 1; Independence, Kan., 2; Ponca City, Okla., 3; Paul's Alley, I. T., 4; Ardmore, I. T., 5.

Pawnee Bill.—Albuquerque, 21; Scorro, 23; Silver Clay, 24; Deming, 25.

Frank A. Robbins.—Louisville, Ky., 28.

Sala-Floto.—San Antonio, Tex., 23.

BURLESQUE ROUTES

When not otherwise indicated, "L. O." after show indicates it is "laying off."
Americans, 23-25, Lyceum, Troy; 26-28, Gayety, Albany.

Avenue Girls, Columbia, Boston.
Bachelor Club, Gayety, Columbus.

Behrmann Show, Casino, Philadelphia.
Blue Ribbons, Gayety, St. Louis.

Bohemians, Monumental, Baltimore.
Bon Tons, 125th St. Music Hall, N. Y.

Boston Belles, Gayety, Indianapolis.
Bovey Burlesquers, Corinthian, Rochester.

Brigadiers, Bijou, Philadelphia.
Broadway Gaiety Girls, Colonial, Cleveland.

Brown's, Harry, Emerson, Chicago.
Casino Girls, Gayety, Baltimore.

Century Girls, 23-25, Des Moines; 26-28, St. Joe.
Champagne Girls, 23-25, Evansville; 26-28, L. O.; 30, Empire, Chicago.

Cherry Blossoms, Lyceum, Washington.
City Sports, Empire, Toledo.

Colonial Belles, 23-25, Gayety, Albany; 26-28, Troy, Troy.

Cracker Jacks, Palace, Boston.
Dainty Duchess, Gayety, Detroit.

Dreamlands, 23-25, Jacob's, Paterson; 26-28, Star, Scranton.

Empire Show, Star, Milwaukee.
Fay Foster, Buckingham, Louisville.

Four Happiness, Greenleafs, New Orleans.
Golden Crook, Gayety, Pittsburg.

Grass Widows, People's, Cincinnati.
High Jinks, Empire, Chicago.

High School Girls, Dewey, N. Y.
Ideals, 23-25, Terre Haute; 26-28, Indianapolis.

Imperials, 23-25, Indianapolis; 26-28, L. O.; 30, Folly, Chicago.

Innocent Maids, Lafayette, Buffalo.
Irwin's Big Show, Olympic, Brooklyn.

Jersey Lilies, Lyceum, Boston.
Jolly Girls, Met. O. H., Duluth.

Kentucky Belles, Howard, Boston.
Knickerbockers, Gayety, Philadelphia.

Lady Birds, Century, Kansas City.
Lid Lifters, Majestic, Kansas City.

Majestics, 23-25, Empire, Albany; 26-28, Empire, Holyoke.

Masqueraders, 23-25, L. O.; 26-28, Bijou, Reading.

Merry Maids, Trocadero, Philadelphia.

Merry Makers, Star, Toronto.

Miss N. Y., Jr., Star, St. Paul.

Morning Glorys, Gayety, Brooklyn.

New York Stars, 23-25, Court Sq., Springfield; 26-28, Empire, Albany.

Nightingales, London, N. Y.

Night Owls, 23-26, Bijou, Reading; 26-28, L. O.; 30, Waldman's, Newark.

Oriental, Avenue, Detroit.

Parisian Belles, Folly, Chicago.

Parisian Widows, Garden, Buffalo.

Pat White's Gaiety Girls, L. O.; 30, Eighth Avenue, N. Y.

Reeves' Banty Show, Murray Hill, N. Y.

Relly & Woods, Gotham, N. Y.

Rentz-Santley, Waldman's, Newark.

Rialto Rounders, 23-25, Star, Scranton; 26-28, Jacob's, Paterson.

Rice & Barton, L. O.; 30, Majestic, Kansas City.

Rollicking Girls, L. O.; 30-Oct. 2, Gayety, Albany; Oct. 3-5, Lyceum, Troy.

Rose Hill, Westminster, Providence.

Rose Sydel, Empire, Cleveland.

Rumaway Girls, Gayety, Richmond.

Sam Devere's, Eighth Avenue, N. Y.

Serlin's Big Show, Star, Brooklyn.

Star Show Girls, Bon Ton, Jersey City.

Strollers, Dewey, Minneapolis.

Thoroughbreds, Imperial, Providence.

Tiger Lillies, Academy, Pittsburg.

Trocadero, Bovey, N. Y.

Trans-Atlantic, Gayety, Chicago.

Trocadero, Gayety, Washington.

20th Century Maids, L. O.; 30, Bovey, N. Y.

Vanity Fair, Trocadero, Chicago.

Washington Society Girls, Theatre Royal, Montreal.

Watson's Burlesquers, Star, St. Louis.

CORRESPONDENCE

Unless otherwise noted, the following reports are for the current week.

CHICAGO

By FRANK WIESBERG.

VARIETY'S Chicago Office,
Chicago Opera House Block,
(Phone Main 4380).

MAJESTIC (Lyman B. Glover, mgr. for Kohl & Castle. Monday rehearsal 9).—The well-balanced bill is headlined by Julius Steger and Company in "The Fifth Commandment," giving the same artistic performance. Gud Edwards' "School Boys and Girls" returned, much improved. Adolph Zink gave his familiar imitations and Frank and Jen Latona, who have not appeared here in some years, made a very good impression. Otto Brothers are also newcomers, following the conventional style of German comedy, with good dialect and rather threadbare material, although creative of laughter. The Ellis-Nowlin Troupe showed unique acrobatics, interspersed with agreeable comedy. The Quaker City Quartet in their blacksmith sketch offer nothing new in the comedy line aside from a few modified remarks. The singing remains the feature and was endorsed. "The Fall of '64," a new dramatic sketch by Arthur W. Stace, is presented for the first time here. Col. Gaston Borderey closed with sharpshooting. Cleone Pearl Tell and Norton also appeared.

CHICAGO OPERA HOUSE (Frank Rivers, mgr. for Kohl & Castle. Monday rehearsal 9).—Arthur Dunn and Marie Glazier are the particular stars of the bill this week, unusually attractive. Ward and Curran are also slated in association with Mlle. Madgi, Emma Francis and Arabs. "Those Four Girls," Mayme Remington and "Picks," The Conkies, two Franciscas, Kilroy Trio, Mack and Dugal, Frankie La Marche, Hanson and Jackson.

OLYMPIC (Abe Jacobs, mgr. for Kohl & Castle. Monday rehearsal 9).—Entirely rebuilt and beautiful, this famous vaudeville house, which was destroyed by fire early last summer, reopened four weeks earlier than expected. It is more spacious and comfortable than previously. Everything is bright and fresh looking. The opening bill is headed by Ethel Levey, coming direct from New York. Haslam, "a jail breaker," new here, and Harding and Ah Sid, who have not been around town in years, together with Kemp's Tales, Count De Butz and Brother, Mlle. Olive, Emmons, Emerson and Emerson, The Hollbacks, Harry Beaumont, Shannon and Straw, Emily Nice.

HAYMARKET (Wm. Newkirk, mgr. for Kohl & Castle. Monday rehearsal 9).—Manager Newkirk has provided an excellent bill for his West side patrons and a repetition of the large business last week is looked for. The first seven acts have appeared at the Majestic last week or week before. They are Joe Irwin and Company, "Polly Pickles' Pets," Elmer Tenley, Sisters Urna, George Wilson, Boothback Quartet, Makmuri. The newcomers are Chas. W. Bower and Company, the Vaggies, Kaufman Sisters, Reno and Beger and Dick Miller.

EMPIRE (Jones, Link & Schaefer, props.; Sam Levine, mgr.).—The second week started in auspiciously at this new variety house. The two sets of acts, appearing alternately from 11 a. m. to 10:30 in the evening, are made of Williams, Thompson and Hoey, Farrell and LeRoy, Harry Clark, Ed and May Woodward, Eddie Moon, Innes and Ryan, Stella Rinehart, Hazel Glass, the Mosts, Herbert and Rogers, Walter Daniels, Dave Estelle and pictures.

COLUMBIA (W. P. Shaver, mgr. Monday rehearsal 10).—White and Sanford, Billie McRobie, Milton and Emmons, Marville, Modony Brothers, Will Hart, Darrow and Mitchell and pictures.

ST. J. EUSON (Sid J. Euson, mgr.).—Weber & Rush have been more lavish in the display of costumes in "The Dainty Duchess" and their emblem of merit is upheld in this respect. There are numerous changes and the designs are showily attractive. The opening piece, "Chili Con Carne" although it does not convey or exploit anything in particular, has been put on admirably for the pot pourri of disconnected scenes it contains. There are "bits" and scenes from the Weber and Fields category, such as "The Turtle" and "Mummy" episodes, interspersed with jokes, remarks, which bring laughter and occasionally tainted with unpalatable dialogue bordering on suggestiveness. There is the familiar "barber shop" absurdity and interlardingly like some patter among the principals. The show, however, is new and it has ample time to improve. It will probably become as good as last year ultimately, but considerable dialogue of no importance should be eliminated or modified in order to suit the attractive surroundings more appropriately. The chorus, which is composed of some comely and diligent girls with fairly good singing voices, and the well arranged musical numbers, especially "The Shady Side of Broadway," with girls promenading among the audience, and "The Witches," rendered by Helen

May, a pretty woman, with a small, clear voice, are the features of the show. The "Subway" song also was liked, while "Slumberland" was probably exaggerated by Charles Gregson, whose attempts at comely proved vain. Gregson played "straight" and looked the part dressed in a neat white suit. He sings two songs besides appearing in the olio with Florence Gregson, who has the soubrette role. Harry Keeler would have achieved more recognition had he better material. He is capable of better things. J. R. Hawley appeared in his familiar Hogwash act, and did very well considering the scarcity of new matter, utilizing every conceivable opportunity for laughter. George Scanlan, as an Irishman, was inclined to indulge in risqueness. At any rate he seemed to be equipped with a number of lines which have more than one meaning. Pearl Stevens is also in the cast, playing the leading part. The burlesque is called "The University Girls," which was used last season. In the olio appear Helena May, Sisters Lee, Scanlon, Hawley, Keeler and Scanlon in a sketch, and moving pictures. "The Dainty Duchess" is the second Weber & Rush show here this season. It is still a hash.

EMPIRE (William Singer, mgr.).—Williams' "Ideals" returned to the West side with the same aggregation and handsome costumes. The show runs smoother, a portion of the material which caused it to drag having been taken out. In the company are Jack Magee, Frank Murphy, Fred and Allen, and a new review, written by Gruet and the ambitious "hunch" of girls.

FOLLY (John A. Fennessy, mgr.).—"Miss New York, Jr.," under the management of I. H. Herk, is the attraction this week. (Note.—As Frank Wiesberg, "Variety's" Chicago representative, was instrumental in the writing and arrangement of this show, a review written by Mr. Wiesberg in his newspaper capacity cannot consistently and with propriety be printed.)

NOTES.—Charles Marville is now playing in vaudeville.—Raymond Merritt wants Western contracts, and Al Warda and Company are on the alert for an opening for their new act.—Madolny Brothers, Edmond and William, who were in the Middle West.—Lucille Helen Harper has joined Al. G. Raymond in a slugging sketch.—Cora Landis, having closed with musical comedy on the Coast, is resting for a few weeks at her home in Omaha, after which she will go in vaudeville.—Elverson is filling dates in Illinois, having completed his time on the Western States circuit.—Manley and Sterling are travelling in Illinois and Indiana.—S. Suntera, illusionist, is on the Sullivan-Considine circuit and arranging for future time in the East.—Slim Williams joined the "Ideals" here, of which he is part owner, and will continue as manager of the show on the road.

how has opened under the name of the Modern Music Publishers, with headquarters at 25 Plymouth place. The firm has secured the publishing rights to the songs introduced in "Captain Rufus" at the Pekin and others. Among the contributors are Jolly John Larkins and Tim Bryman. There are several "bits" in the company, such as "The Snake" and "The Tale of the Monkey and the Snake" and "The Great I Am With a Capital I."—Vincent and Manor are desirous of a Chicago opening for their new sketch.—Morton and Ray are in Southern Indiana.—The Leslies will play in Indiana and Illinois for Henderson's Exchange.—D. LaDue, who has been playing at Dallas, Texas and other Southern States. Leon and Leon are also in the South.—The Three Ross Sisters are looking for a Western opening.—Carveth, contortionist, finished his engagements for the Western States Vaudeville Association and is coming East.—A. Windecker is featured with Mabel's Palace Boat Show and will play in November.—The Grison Sisters, late of Joe Whitehead and Misses Grison, are with their parents in St. Louis, and contemplate taking in a third member—a violinist—in a singing and musical act, which they are planning for this season.—The United States Amusement Company, of Seattle, Wash., will open in Chicago in the city with stock burlesque. Mr. Friedlander, manager of the concern, was in the city the past week engaging people through Robert Fargo.—The Astrellas will not go farther West than Chicago this season. They are due in New York in a few weeks and will play around there until Spring.—Noblette and Marshall still will open on the road, written by Frank Ferguson in about two months. A third member will be added and the name will be changed to Noblette, Marshall and Company.

NOTES.—Frank Marckley has 37 weeks of Sullivan-Considine time.—Fay, Coley and Fay are playing return dates through the West. They have new scenery and wardrobe and have been engaged for two and three weeks at each house.—Bush and Elliott started on the Sullivan-Considine circuit last week, having been booked by Chris. O. Brown.—The Lyric Theatre, Des Moines, Ia., opened to large business. I. Rubin is the manager.—The new \$30,000 theatre which N. W. Savage is building in Auburn, Ill., will open about the first of the week.—The Western Vaudeville Association will book J. Mr. Savage is the manager of the Temple in that city.—Dixon and Fields opened at the Orpheum, St. Paul, this week, and will play the entire Orpheum circuit, following on the Kohl and Castle time.—Armstrong and Holly returned from the East, and are resting a few weeks in Chicago, before they are engaged. Brooks and Klugman are booked by the Western Vaudeville Association, and will play the houses in the Middle West.—The Lyric Theatre, St. Joe, Mo., opened Monday last under the management of M. C. Winterburn, with Western Vaudeville Association attractions. It was first reported Sunday that Marshall and LeRoy would open at Grant has 21 weeks of the Western Vaudeville Association time.—Murray Ferguson and Alma Dupree, of Ferguson-Dupree company, were married at Crown Point, Indiana, Sept. 12.—Joe Edwards is playing in the Middle West.—The Zolas, "sister act," are booked by the Association for the Middle West, and will open at Chicago at fairs and parks in Indiana and Ohio and will enter vaudeville in the fall.—Harvey and Adams, now in the East, want bookings in this part of the country.—Cecil May, a "blind-reader," closed with the Great Santelli Show, to play dates.—Joseph M. Golden, who has been in this section

for some time, contemplates going East.—Claude Rant and Rube Newton have formed a partnership for a comedy wire act.—A. J. Kelly, of Kelly Trio, has become a theatre manager. He has charge of the Grace, "The Vagabonds," "The House of Warsaw, Ind.," for Dougherty Brothers, the owners. Robert Fargo furnishes the acts.—Noblette and Marshall are booked solid in the Middle West.—Chooceta will join the "Fay Foster" company next week, to play the soubrette part. The Vedmars also expect to sign with the show for the season.—The Kramers, now playing dates in New England and Pennsylvania, want an opening in the West.—Prof. Dimitro Bilyek and Seala are playing at parks and fairs in Illinois and Iowa.—Martin Beck, general manager of the Orpheum circuit, immediately on his return from New York last week, left for Kansas City and the West, one of his many periodical trips of inspection. He will visit San Francisco and other cities where the Orpheum interests are represented. Mr. Beck is optimistic as a result of the Orpheum's auspicious opening in the West and South and predicts a very successful season for the circuit. Mr. Beck will leave for New York as soon as he returns to Chicago.—Sally Hall closed with the "Empire's" "Superba," this city, and will join her husband, Great Eldridge, in vaudeville for the season.—The Delzars, gymnasts, are playing fairs in Ohio, and will go in vaudeville in November.—Mark Lea and Joe Opp are playing their first joint engagement at the Star, Lincoln, Ill., this week.—Hatchell closed with the "Empire's" "Superba" circuit in the Middle States.—Wheeler and Rosey closed their engagement of 12 weeks on the Lyric Park circuit and are now playing dates in the Middle West.—Michael Braham, the European animal trainer, who was brought over to this country by Tom Branford, has changed his name to Quinn. He is 36 years of age, and the Sullivan-Considine circuit opening at Winnipeg next week.—Sam Haller, late press representative of the Jamestown Exposition and "101 Ranch," is in the city. He has not yet decided as to his future plans.—Joe Whitehead, who is playing the title role in "The Empire" unpired a game of baseball last week with the "Empire's" chorus.—Billy Johnson, of Cole and Johnson, replaced Harrison Stewart in the leading comedy part at the Pekin Theatre. A new piece, "The Isle of Pines," has succeeded "Captain Rufus." It is presented with the same excellent chorus.

Jessie Coutboul, who has been spending the summer at Hot Springs, Va., is at present the guest of Mabel McKinley at the latter's home in Pelham, N. Y. Miss Coutboul will soon return to Chicago to prepare for her vaudeville season.—Cliff Dean and Company are playing dates in Illinois and Indiana. They were featured at a number of houses.—Sid J. Euson's baseball team defeated the Sam N. Johns last week. Score, 13 to 7.

SAN FRANCISCO

By W. ALFRED WILSON.

VARIETY'S San Francisco Office,
1115 Van Ness Ave. (Room 112).

ORPHEUM (Martin Beck, gen. mgr.).—Week 8: Houdini in his third week still retains his strong hold to a great extent, overshadowing the balance of an excellent program. Chas. Guyer and Ida Crispel delighted the gatherings with a routine of lively eccentric comedy. Miss Crispel emphasizes her remarkably slim form to good advantage and the knockabout dancing she does, which is a novel feature. Her Southwestern pretentious colored act of both quantity and quality, gained a strong second choice of the newcomers. Muller and Muller faultlessly attired in "up to the minute" evening dress scored some with their well graded singing. The holdovers were The Farrell-Taylor Trio, Chris Richards, the Lupini and Fred's Monkey Troupe.

PRINCESS (Sam Lovelock, mgr.).—Week 9: Brindamour was the magnet at the new house and an increased patronage was the result, though it was evident that the fact of Houdini's two weeks' start had dulled the public's appetite for the bafflers of locks. Brindamour works in a showier fashion than does his next door neighbor, but lacked the prestige of newspaper publicity that the Orpheum people were able to swing to their handkerchief king. The Brothers Koch offered a line of hand to hand and head balancing that bordered on the sensational, especially their closing feat with a dog as the centre motive. The "Three Dots," California product, did very well with their routine of Fred's Monkey Troupe. The faces of the two misses of the trio adding to the act. The man's attempt to shine as vocalist and dancer at the opening was a mistake. Hayes and Alphonse and Dan O'Neill were on the program, but having appeared at this side of town very recently they suffered from the handicap of familiarity. Bartlett and Ashby, in their second week were well received. Kennedy and Vincent, comedy sketch artists, opened the show.

NATIONAL (Sid Grauman, mgr.).—Week 10: With three of the eight numbers of the instrumental musical sort the bill can be justly said to be of the poor blood. The French and the Frenchman are no stranger in these parts, and aside from her marked ability as a soloist she displays rare judgment in the selection of numbers of established popularity. The Carroll Sisters made their bid with string instruments, closing with the "Stars and Stripes" rendered on the banjo and thinking an encore. An unprogrammed xylophonist was the third of the musical acts. He proved his mastery of the instrument by an excellent interpretation of the "Poet and the Peasant." The Columbia Four offer themselves as dealers in harmony and fun. They have a goodly supply of the first named and scored

heavily with its display, but their overstock of the latter was a detraction, especially the efforts of the comedian to appear eternally funny. The quartet did not seem to understand that the score demand was for singing and not comedy. Mr. and Mrs. Smith head their sketch "Is Marriage a Failure?" Judged by the offering the answer is yes, and the same may be said of the sketch, which is a rather rapid affair. The male Smith sings with volume and force, however, while the act is a rather slow one. The male Brothers open the show with an average triple bar act. Carless, the female impersonator, was the closing number, with a badly constructed transposition of a girl act and an old time opening farce labeled "The Queen of Egypt." The eighteen girls that back the act are well costumed, which is what can be said in their favor. Their singing was a volume of discord and the dancing numbers were with a single exception of a very ordinary sort. Mendel, a local comedian, infused some humor into the act, but Carless himself is impossible. The act is new, but after this showing its sponsor will no doubt return to his "single."

WIGWAM (Harris, mgr.).—Week 9: Sveagall, the hypnotist, was the featured attraction, topping a bill constituted of "The Sexton's Dream"; Leffugwell, Bruce and Company, The Bentons, Doc Holland, Mantell's Marionettes and Blanche Hilsop.

MISSION (S. Fried, mgr.).—Week 9: Specialty's Bears, Warner and Hill, The Spray Sisters, Gilson and Tilson, Blondie Robinson and the Empires (Hil Curtis, mgr.).—Week 9: James Post and Company, including the crack chorus, returned to the Empire boards and the lovers of energetic comedy were strongly in evidence. Post reached into the realms of the long ago for his opening piece, "Warrior of the North," an edition of "Pete the Statue." The rearrangement was cleverly drafted and few recognized the veteran farce in its new dressing. The olio portion was made up of Masse and Masse, comedy jugglers; The Hawaiian Quintet; Murray J. Sluon, Hebrew comedian, and Kelter on the bounding wire.

DAVIS (Sam Davis, mgr.).—Week 9: That the Golden Company has during its seven years' sojourn on the coast established a consistent following was amply illustrated by the well filled houses that greeted their opening production, "Muchly Married," at this house, which up to this time has for the most part played to vacant chairs. This time there were a few of the Golden productions, but was ample to please the gatherings. A short olio of a very ordinary grade preceded the stock company.

NOTES.—Winfield Douglass (Douglass & Ford), who recently suffered the loss of his wife (Margery Ford) by death, has assumed the stage under the name of Winfield Douglass. He was to have joined the Golden Company at the Davis, had already signed with Carless for his "Queen of Egypt" production, and opened with that act at the National instead.—Owing to the failure of the contractors to complete the Grand, Sacramento, in time for its opening Sept. 2, the Western States office has sent a heavy priced bill for the scheduled date, and all the acts enjoyed a five days' lay off with full salary. The scale of prices at this new house will be higher than that of any house now on their circuit, viz., 25, 50 and 75 cents.—Wells & Sells left for the coast to play in the same time, after finishing which they will start East to play at the Majestic Circuit.—"That" Quartet was a singing preliminary at the Britt-Gans boxing contest. They opened at the Grand, Sacramento, evening of the 9th.

BOSTON

By ERNEST L. WAITT.

VARIETY Office,
278a Tremont Street.

The hot weather of the 27th has not been kind to the local theatres. Because of it there have been a much larger number of empty seats than usual at this season. The afternoon business materially suffered, but the evening sales were more satisfactory. The vaudeville houses are using a great deal of hillboree space, particularly the Orpheum.

TREMONT (Jean B. Schoeffel, mgr.).—Busine's here has greatly increased during the past week. While the afternoons have been fairly heavy, the evenings have seen lots of people unable to buy seats and forced to stand up. The Tremont seems to be working up a steady clientele. Arthur Prince is high card this week. His ventriloquic work differs in no respect from that given last season, but he gets great applause and deserves his title of "the best ever." Clifton Crawford goes second best, his monologue being well received. Grace Hazard is a trifle too slow to please at first, but after grows more magnetic and ends with a whop and three recalls. The Italian Trio lost their act, but the Italian, They are excellent vocalists and please. Edward Blondell still keeps his common-place "Lost Boy" sketch, which might be greatly improved if Miss Wilson would not talk straight at the audience. M. Desroches and Mlle. Blanca got hardly a ripple of applause for their act until they sang "L'Amour," and then the public warmed up. Neither of these French people can sing or dance, but they try hard. If the woman dressed more modestly, so far as her arms were concerned, the act would be improved. The Four Lukens, fresh from the summer parks, do an excellent acrobatic act, and the Pekin Zouaves, who have been doing a very good job, have interpolated a song by the small boy who "sang to lead the band" at Paragon Park this summer, but the act is not strengthened thereby. It was a mistake not to put him in uniform like the others.

KEITH'S (B. F. Keith, mgr.).—Ned Wayburn's "Quaintest Characters," one of the headliners, proved rather weak. The act went slowly and seemed poorly rehearsed. Buster Gabriel and George Al revived their "Auntie's Visit." The act of most interest is Walter C. Kelly's "Virginia Judge." This is a distinct departure from the conventional turn. His character work is

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(Meyer Cohen, Mgr.)

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Managers

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YESTERDAY

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good and keeps the crowd laughing. Paul Con- holds over with good results. Belle Blanche, impersonator, should discard her Richard Carle and Fay Templeton impersonations. Her Anna Held and Eva Tanguay impersonations are very good. Imitations of actors and actresses are growing very common now. Why don't some of these bright young women like Belle try some- thing off the stage? It would be a welcome change. Ralph Smalley, a Boston cellist, made his vaudeville debut (New Acts). The balance of the bill included Kurtis and Busse and their dogs; La Veola, acrobatic dancer; Mullen and Correll, comedy acrobats; Harry Linton and Anita Lawrence in a musical sketch that is too risky; Al Etmond and Sam Downing, talkologists, with some brand new stuff that goes well; Larose and Frederic on the wire; The Two Kings, sing- ers and dancers. Burr McIntosh is headlined next week.

ORPHEUM (A. J. Duffy, mgr.).—Mary Ann Brown got a good reception—the mystery about her helping some. She does some clever imita- tions, some of them are good. The audience likes it. Conway's Band is a big feature. Avery and Hart did well. James and Jenny Jee do a wire walking act that makes good and Dixon and Anger have an alleged humorous sketch, played and written so amateurishly it fails of reaching the mark. Marzella's Birds excite per- haps more interest than any other act. They are unusually well trained. It is hardly proper, however, for the management to bill them as "First Boston Appearance" for they have been here before. Monroe, Mack and Lawrence have a funny act in "The Mother-in-Law." Business is not much more than good this week.

THE GARDEN (Dr. Geo. Lothman, mgr.).—"Night- ingales." The show has not been changed since it played the Columbia two weeks ago. The Howard's own vaudeville bill includes Cook and Sylvia, song and dance; Horton and La-Triska in "The Messenger Clown and the Human Doll"; Gray and Graham; Hanson and James; Diette and Morley; Petersen and Titus; Harrell, magi- cian; and Helen Garmen, who sings. Business excellent evenings.

PALACE (Charles Waldron, mgr.).—Fred Ir- win's company in "The Great White Way" and "The Actor's Club" are here. In the olio are the Bennett Sisters, fencing, boxing, wrestling; Louis Bates in female impersonations; the Wal- chers Company in "Hunkie's Run"; the Wat- son Sisters, dancing; Campbell and Kenny, eccen- trics; Brady and Mahoney in "The Hebrew Fireman and the Foreman." The Palace bill comprises Bellemore and Pratt, comedy acrobats; Howard and Colby, ill. songs; the Duranda, trav- esties; John Hart, juggler; Edwards and Ker- uel, comedy sketchists; Henry T. Walte, trick violinist.

COLUMBIA (Harry N. Farren, mgr.).—Harry LeClair is high rated with Frank R. Carr's "Thoroughbred"; Harry McAvoy, Marie Rich- mond and Josie Flynn share honors with Dan Reilly. The Daning Mitchells are in the olio, also Milla La Trecka, besides the above men- tioned.

LYCEUM (Geo. R. Bachelof, mgr.).—Mary- land and Virginia Tyson and their "Ginger Girls"; the Rob White Quartet; Hoyt and Marion in "The German Toreador"; Buch Brothers, ac- robats; Howell and Emerson, sidewalk conversa- tionists; and The Wheelers, jugglers, compose the olio of "The Greatest New York Stars."

ASTOR (Strom & Shaw, props.).—Warren L. Travers, "strong man"; Princess Toma, who floats in mid air; Harry Allen in his stock mystery; Oliveette, king of ropes; Nelson, juggler; and the "Minstrel Maids," with the Varlows, Frothingham and Denham and the Meadows Comedy Club, make up the Museum bill to big business.

PREMIER.—"The Boys' Reformatory" is a pathetic film here this week. "Hanky Panky Cards" is a good contrast. Grace Merriman, Beth Robie and Lillian Rose sing the ill. songs. JOLLIETTE.—"Romance of a Singer" heads the list, also "The Tired Tailor's Dream" is a little, also "An Englishman in the Navy."

HUB.—"Neath the Shade of the Old Acorn Tree, Sweet Estelle," is being sung good and plenty here by Lillian Clancy and Willie Daly. F. J. Murphy is an addition to the singing corps. Ill. songs are now being especially featured here.

NORUMBEGA PARK.—The vaudeville bill here is headed by The Four Luchans, musicians; C. F. Herbert with ill. songs; Stuart and Keeley, song and dance artists; the Treeds on the flying rings, and Whittle on the bounding rope also make good.

NOTE.—James and Jenny Jee did not get in from Syracuse Monday afternoon in time to play the matinee performance at the Orpheum.

PHILADELPHIA

By GEORGE M. YOUNG.

FORREST (Klaw & Erlanger, mgrs.).—Entire change of bill this week, old favorites sharing the honors with newcomers and making up a generally pleasing show. Weather conditions in the early part of the week operated against good business, but the evening performances have been good; matinees are drawing lightly. Barnold's unique dog and monkey act proved a real sensation. Next in applause winning were the Musi- cal Cutties, who were recalled several times. One of the girls is singing. Three of the nine acts are single acts. George W. Day is the first. He varied his act but a little from what he gave a few weeks ago, but it met with warm appreciation. Edna Aug had a good position, but it did not help her any and she grew very tiresome. Miss Aug needs to improve to keep up with the "advanced" throng. Joe Hart's "Firecrackers," renamed "Military Blasts," was well received. Special attention has been given to scenic details, and the act is prettily staged. The girls are more capable than the usual and make a good appearance. The dancing is also above the ordinary. The first part and finale are disconnected, suggesting two acts merged, but it was well liked. James J. Morton, without the "Infante jete" bill, has some new stories, told in his always amusing style, proved one of the big hits. La Esmeralda, a Spanish dancer, made her initial appearance here and a strong impression. Her act is a short one and rather void of variation in style, but is far enough removed from the many seen to be called a novelty and a pleasure. The best Rus- sian dancers seen here are the Alexandroff Troupe. It was their first showing but left no room for doubt as to the success of the act wherever offered. The men deserve the honors. Were the women as good, the act would create a sen- sation; as it is it proved a pronounced hit. The "For" act is a novelty.

PEOPLE'S (Klaw & Erlanger, mgrs.).—"Ad- vanced vaudeville" offered another good bill to Kensington people, who turned out in fair pro- portion. W. C. Fields, the "Ham Tree" jugh- ler, headed bill, which also contained Mme. Emma's pet, Williams and Tucker; Josephine Ansley, a Clinton and Jernon; The Labanaks; Burton and Brooks; Carlin and Otto, and moving pictures.

NOTES.—Dave Marion has signed to provide the show for Harry Williams next season.—Joseph Magon, who successfully managed Chester D'Amos, the thumaturgist, will have charge of vaudeville show to tour the smaller circuits. D'Amos, the thumaturgist, will have charge of formerly Chestnut Street Theatre, leased by Percy Williams, opened with stock Saturday, Sept. 14, to capacity business. Grant Laferty, formerly stage manager at Keith's, is the man- ager.—Clara Appel is missing from the "Night of the Living Dead" show, but not noticed. Clara Kilbail missed one performance of the "Song Birds" on Tuesday at Keith's. She returned Wednesday afternoon with the report that she had gone to New York to get married and the happy event was over. Her new name has not been divulged, but it is said to be easier pro- nounced and spelled.

KEITH'S (H. T. Jordan, mgr.).—"The Song Birds," second week, held down the principal position which, with Batty's bears (New Acts), and two or three offerings new here, proved up to the usual average. Business continues very good. Corinne made her first appearance in this house and was welcomed as a vaudeville feature. She retains much of the attractiveness but is slightly handicapped at the start by a poor singing num- ber. Her character song verses and dainty im- personations carried her through nicely. Per- mane Brothers, first time in four years, again pleased with their novel act. With different songs, Catherine Hayes and Sabel Johnson made a better impression. Pearl and Violet Allen re- peated the good opinion left on their former visit with "The Traveling Man," the act being good for hearty laughs. A few changes have been made in "The Military Octette." One or two of the instrumental numbers could be improved upon, but the singing is much better and the act met with a much better reception. Fred and Edna Lewis, formerly of the Polack forces, now has a like position on the McCarty Circuit.—Jos. S. Dempster is also affiliated with Mr. McCarty.—The original De Onzo Brothers are here rehearsing a new act. Myers & Kelley will book the act.

GAYETY (G. L. Walters, mgr.).—The show given by the Gayety Girls must be improved before it can hope to pass for anything more than ordinary comment. A little attention to the first part and burlesque and the introduction of some musical numbers with action to them will help considerably. There is some attractive dressing and the chorus is composed of hard workers if not capable ones. Recruiting might be done in the first part. The girls are doing girls to replace those who appear to be lost. The first part is called "A Night in Goldfield" and the burlesque "A Day Off at Asbury." Any other titles might fit just as well for both are com- posite editions of those which have been in use for a long time. The burlesque is much the best. There are numbers, wags and songs, but they are not worth anything. There is too much noise in the first part and the characters are miscast. The maker of the book should look over the company and recast the parts. In the "seashore" burletta Jack Goldie is entrusted with the best part and handles it in a way that suggests that he be used in the other. The other girls are as poor in this as the best.

Lillian Washburn has little to do, although in the burlesque she leads one of the best numbers. She shows some pretty dresses, but they give her a natronally appearance. Just why Margie Austin was overlooked when the numbers were distributed is a matter of question. She has a good voice and it is a shame to lose its value.

She and Rose Deeley sing well together, but have selected a poor song for their specialty. Miss Deeley should know that newboys do not wear long curls with ribbons in them. Flo Zeller plays principal boy, but this is unim- portant. Cora White looks well as usual in the first part and in the olio. Goldie and Burns open the olio. Burns is the whole act, Goldie "stall- ing" all through, but the latter can sing and leads the "Kindergarten" number in the bur- lesque in good shape. Tom Nolan and Cora White have changed their act. It is no im- provement, except that Nolan has finally dropped the gasoline story. Deeley and Austin would have a good "sister" act if they adhered strictly to singing. Neither can dance well enough to allow this to interfere. These girls should work out a strong singing turn. Moran and Wisor showed the best act in the olio, juggling clubs and spinning hats, winning warm applause. Crawford and Manning have nothing new and Harry Morgan, with a voice of fair quality, fills in a few minutes. Eugene Fougere is featured. She was highly under-received, but it is the best she is simply taking money as a gift. In houses where she is allowed to work as they did in burlesque years ago, she might please the rougher element, but her value to the "Casino Girls" is not worth the time and expense. The Gayety has been fixed up to look quite new and beautiful, has been good considering the warm weather.

TROCADERO (Fred Wittson, mgr.).—Whallen & Martell's "High School Girls." It was the intention to take the first part and burlesque off after this week, but it has been retouched in several spots and will be continued. There is a big chorus and an ample supply of musical numbers. Jeannette Young and Maida Dupree have the prin- cipal roles. Reta Houseworth, who was "prin- cipal boy," has left the company owing to illness. Her absence also robs the olio of one of its best acts. Miss Dupree gives the olio a good start, and The Three Wiroas, dancers; Bijou Comedy Four; Sutton and Sutton; Miss Young and Young Buffalo; the sharpshooters, fill out the vaudeville end of the bill.

BILOT (L. H. Baker, mgr.).—Pat White and his "Gaiety Girls."

CASINO (Elias & Koenig, mgrs.).—"The Night Owls," headed by Charles Robinson, paid their first visit of the season.

ALBANY, N. Y.

PROCTOR'S (Howard Graham, mgr.).—Robert Hillard, excellent; Sutcliffe Troupe, pleased; Madge Fox, good; C. W. Williams, ventriloquist novelty, pleased; Great Scott, good; Sam Wil- lam, pianist, pleased; Banks and Newton, com- edians, good.—GAIETY (H. B. Nichols, mgr.).—"Washington Society Girls," excellent. —EMPIRE (J. Rhodes, mgr.).—Sept. 16-18: "Crackerjacks," elegantly costumed and playing to crowded houses. Scribner's "Big Show" last half week.

ALLEGHENY, PA.

BEAVER (Martin & Hilbert, mgrs.).—Billie Morris, monologues and songs.—BOYD'S (Wm. Boyd, mgr.).—Iona De Launay, soubrette.—CASINO (Royer & Baldson, mgrs.).—The Musical Adams, musical act; The Angell Sisters, song and dance; Jack Morsa, juggling comedian; Ted Brodie, juggler.—NOTES.—H. W. Lewis, formerly of the Polack forces, now has a like position on the McCarty Circuit.—Jos. S. Dempster is also affiliated with Mr. McCarty.—The original De Onzo Brothers are here rehearsing a new act. Myers & Kelley will book the act.

C. E. ALLEN.

ATLANTA, GA.

ORPHEUM (Ben Kahn, mgr.).—Hill Cherry and Hill, bicyclists, scored heavily; Misses Delmore, worked hard and were well rewarded; Orin and Fern, comedy, well received; Mr. and Mrs. Ver- kins Fisher in "The Half-Way House," head- liners, and deserved it; Hathaway and Siegel, very good; Ed Gray, monologist, big hit; The Francellas, heavy weight jugglers, sensational and pleased greatly. Motion pictures concluded.—PARTIME (T. P. Holland, mgr.).—Business almost capacity. Spangle and May, knockabout song and dance, well received; Lillian Carl, song, fair; Ed Hadley, Blackface comedian, well liked; Jenn Benzinger, impersonations, splendid, held over.—STAR (J. B. Thompson, mgr.).—Good sized audiences at opening performances. Stock burlesque and vaudeville. Features: The Sum- mer Trio, in comedy sketch; The Vardelles, and Frankford and Laure, dancers, all well received.

BUX.

BALTIMORE, MD.

MARYLAND (F. C. Schamberger, mgr. Mon- day rehearsal 10).—W. E. Whittle, Wm. Morrow and Verda Schellberg in "Happy's Millions"; Tobin Sisters, Clayton White and Marie Stuart in "Cherie"; Mons. Silvern and Madame Emerle, the Drury Lane Company in a "Farced Re- volution"; Spissel Bros. and Mack.—NEW MONU- MENTAL (Sam M. Dawson, mgr.).—"Merry Maldives," good show to good business.—THE GAYETY (W. L. Ballant, mgr.).—"Trocaaderos," excellent show and enormous business.—NOTES.—Gwynne Oak, River View, Bay Shore, are all closed. Reports of an unusual "four- sonson."

JOHNNY MEYERS.

BAY CITY, MICH.

BILOT (J. D. Filmore, mgr.).—Rogers and Mackintosh, comedy sketch, create laughter and receive hearty applause; The Erlingers, soloist and duetist, are very good; Dixie Harris wins the audience with her songs and dances; Romandine and Campbell, ring artists, good. H. C. HEITZ.

Cobb's Corner

SATURDAY, SEPT. 21, 1907.

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Wordwright.

Care Weber's Theatre, NEW YORK.

BLOOMINGTON, ILL.

CASTLE (Guy Marton, mgr.).—Johnny Reilly opens with advanced comedy juggling, a good hand; Lloyd's Music Peddlers, pleased; Lynne and Bonnie Hazard, the big musical comedy duet, a decided hit; Frederick M. Heider, well liked; Greve and Green, comedy musical act, re- ceived good applause; Julian and Dyre close with a comedy ring act. A. L. HELDMAN.

BUFFALO, N. Y.

SHEA'S (M. Shea, mgr. Monday rehearsal 10).—Usual standard of acts and business big. Julius McVicker, later of the Benestelle Stock, a headliner in "A Bit of Acting," a big hit; Dor- othy Kenton, excellent; the Great Carletta, the human dragon, a wonder; Rogers and Deely in "Robinson Crusoe's" Isle, pleased; Raymond and Caverly, good talkers; The Three Leighton, proved clever; Lew Bloom, stories, good; Mr. and Mrs. Sidney Drew, "Billy's Tombstones," laugh- ing success.—TECK (J. R. Oshel, mgr.).—Advanced vaudeville is having a good inning and pleasing the public. Joe Maxwell and Company, "A Night in a Police Station," good training; of worth; Klein, Ott Brothers and Nicholson, musical act, a hit; Leo Carrillo, mimic, clever; Quiguz Brothers, old friends, good; The Zar- zelles Troupe, acrobatic dancers, pleased; Stuart Barnes, popular and pleasing; Collins and Hart, fine, Vinell's Society Circus and Madame Etolles' Blue Ribbon Horses showed good training.—GARDEN (Charles E. White, mgr.).—"The Bow- erty Burlesquers." "The Parisian Widows" next.—LAFAYETTE (Chas. M. Baggs, mgr.).—"Oriental Cozy Corner Girls" and Frank Riley, Irish comedian. Next: "Yankee Doodle Girls." —STANBARD (Frank J. Clements, house agent. Sunday rehearsal 10).—Cincinnati cannot get too much vaudeville of the kind that is offered this week, and which is packing the house at each perform- ance. Numerous changes were made in the programme during the week owing to the fact that they did not act in "one" on the bill. Four of the numbers are seen here for the first time, any one of which would suffice to head the bill. The Two Villains, sharpshooters, gave a mar- velous exhibition of skill with rifle and revolver; Milla Allan, juggler of heavy weights, performs striking feats; Blum, Bonum & Brrr's novelty musical act, great; Minnie Seligman, William Bramwell and Blanchie Holt offer "A Dakota Widow," a neatly acted piece; Violet Gillette and George J. McFarlane presented "A Little Musical Nonsense," the singing in which made a hit; Abdullah Brothers, acrobats, are good; Ladell and Crouch, singing and dancing turn, went big; Gillette's Dogs and Monkeys closed the bill.

STANBARD (Frank J. Clements, house agent. Sunday rehearsal 10).—Clark's Runaway Girls, one of the poorest burlesque shows that has been seen here this year. Here and there it has some merit, but all in all it is decidedly poor. The comedy is in the hands of Harry Ward, German comedian; Charles Grace, Lew Reynolds and Milton Schuster. The closing burlesque, "A Pair of Kings," is "A King For Day; the first time which was used last season and is the worst lot of horse play that has been seen here for a long time. In the olio Stewart and Turner, a singing and dancing duo; Marion and Thompson, com- edians, fair only; Ward and Raymond, excellent dancers, but the comedy ordinary; the Famous Juggling Monks, riding acrobats, very good; Grace and Reynolds were applauded. The Bowery Co- medy Quartet, The press "panned" the show. Next week: Bachelor Club.

PEOPLE'S (James E. Fennessy, mgr. Sunday rehearsal at 10).—Broadway Gaiety Girls (James H. Carlin, prop.).—"Sublette," a musical bur- lesque in two acts, served to produce John Weber. Weber in a German character is very

CLEVELAND, OHIO.

KEITH'S (H. A. Daniels, mgr. Monday rehearsal 10).—The headliner this week is Lucille Mulhall and her ranch boys, presented actual scenes from ranch life. Others were: The Wotpert Trio do remarkable feats in acrobatic work; W. L. Worden and Lella Taylor, ill. songs; Walter E. Perkins and Company in a comedy, "The Man from Macy's"; Ed Wynne and Jack Lewis, "The Rah! Rah Boys!" have a good line of talk; The Jackson Family, eight in number, in a cycling act, won favor; Tudor Cameron and Edward Flanagan, singers and dancers, made bit of the bill; Clarice Vance proved to be the sweet singer of Southern songs as of old.—LYRIC (John J. Bushner, mgr. Monday rehearsal 10).—Wilfred and his comedy dog "Lottie," a good equillibristic act; Evan Evans, blackface monologue; Mae Evelyn Maedje, in illustrated song won favor; Blanche Aldrich, blackface artist, good monologue; Glenroy and Russell, sketch "Casey's Reception," went good; Hammond and Forrester, melange of comedy and singing; James Casey and Maggie Le Clair, "The Irish Tenants," hit.—EMPIRE (Geo. Chenet, mgr. Monday rehearsal 11).—The Parisian Widows with Fields and Wooley in a two-act musical comedy, "Stolen Swains," Catchy songs are introduced. The vandeville end carries the The Six English Daisies, "This Quartet," Wiggle Sisters proved entertaining.—STAR (Drew & Campbell, mgrs. Monday rehearsal 10).—Will Drew's "Tiger Lilies," with Geo. P. Murray as the principal comedian, Mlle. Lorraine is the extra attraction in the reproduction of statues, the best of its kind ever seen in the vaudeville fare, "Amateur Night on Broadway," is amusing.—NOTES.—Manager Bushner, of the Lyric Theatre, has engaged Thomas J. Canovan as stage manager for this season. Mr. Canovan is well known to vaudeville patrons. He acted as property man at the Empire under the Shea & Erick management, and also at Keith in the same capacity.—Fred Farr, formerly employed at Keith's, has recently joined the Empire Theatre force as ticket taker. WALTER D. HOLCOMB.

CUMBERLAND, MD.

WEILAND (Scott Swisher, mgr.).—Creighton's Roosters, novelty, goes big with children; Tom and Gertie Grimes, comedy sketch, good act; The LaBelles, comedy jugglers, neat; Jack and Carrie Russell, comedy sketch, ordinary. A. J. Cope, ill. songs, pleased.—SAVOY (J. H. Hayden, mgr.).—Musical Seeley, refined musical act, well received; Haines and Elmore, in German comedy, found favor; Ethel Russell, "The Dainty Soubrette," clever turn.—A-MUSE-U (L. W. Peterman, mgr.).—Murry and Williams, singers and dancers, well received; motion pictures and ill. songs. Business fair.—NOTES.—R. S. Sanders, manager of Savoy, has gone to Washington to take charge of Shepherd motion pictures.—The A-Muse-U will discontinue vaudeville after this week. W. D. ROHRER.

DANVILLE, ILL.

LYRIC (Fred W. Hartmann, mgr.).—Young and Brooks, musical act, took well; Roger Bros., aerial artists; Geo. F. Armstrong, good; Seymour and Dupree, clever. F. E. W.

DENVER, COL.

ORPHEUM (Jas. Carson, res. mgr. Week 9).—Barrows, Lancaster and Co. in "Thanksgiving Day," well received; The Five Musical Byrons, well dressed and artistic musical act, went big; Bellelaire Bros., "Modern Hercules," excellent; World and Kingston, familiar act, won four encores Monday night; The Arlington Four, repeatedly encored; Kinson's Novelty Music, decided hit; Seymour and Hill, whirlwind of grotesqueries complete strongest bill of season.—CRYSTAL (R. S. Gardner, mgr.).—Lincoln Four, excellent quartet, head strong bill; Annie Moore, "The Cowboy Maid," character changes, a novelty, enthusiastically received; Yalto Duo, swiftest whirlwind dancing ever seen; Buster Brown and Mary Ann, juveniles, well liked; house record broken week 2 with Fay, Coley and Fay.—NOVELTY (Bert Pittmann, mgr.).—Four Toledo's, spectacular contortionists, head bill, well received; Georgiana Clarke, "Scottish Nightingale," liked; Fred Russell, Black Face, laughing hit; Dale and Carreg, comedy sketch, "Black and White," well liked. Big business week 2. H. K. B.

DETROIT, MICH.

TEMPLE (J. H. Moon, mgr. Monday rehearsal 10).—Geo. Primrose, headliner and big hit; Adeine Dunlap and Richard Garlick, well received in "The Operator"; Rice and Prevost, laughing hit; Frederick Voelker, violin and a hit; Bellelaire and Kramer, marvellous strength; Mr. and Mrs. Gene Hughes in "Suppressing the Press," good; Wilson Bros., German comedians, pleased; The Astrellas, assisted by Mr. Warner in dancing and singing, good.—AVENUE (Drew & Campbell, mgrs.).—"Imperials," good show; Larry McCall, comedian, does well, and Margie Hilton and May Belmont, assisted by a good looking chorus, make the performance go with dash and vim.—GAYETY (H. H. Hedges, mgr.).—"City Sports," best so far this season. As a special added attraction Tommy Burns and his fight pictures have been engaged. LEO LESTER.

EAU CLAIRE, WIS.

UNIQUE (Wm. Armond, mgr.).—O. H. Roberts, dog act, fair; Geo. F. Snodley, fair; Sa Van and Hill, comedy acrobats, good; Willard, Newell and company, fair. W. BONELL.

ELMIRA, N. Y.

FAMILY (G. W. Middleton, mgr. Monday rehearsal 10).—Pauline Hall, scored; Joseph Callahan, good character sketches; Herbert, interesting musical act; De Witt Young, good juggling; Brooks and Clark, laughable.—RIALTO (F. W. McConnell, mgr. Monday rehearsal 1:30).—Mar-

tin and Doyle, Harry Reed, Mayme Barnes, Trizie Bennett, Lottie Fayette and James Proudlove; pleasing bill. J. M. BEERS.

EVANSVILLE, IND.

PEOPLE'S (F. J. Wastjer, mgr.).—The High Jinks Company, 15-18, good business. The following appeared in the olio and were well received: Charles Barrett, Beatrice Harlowe and Harry Cooper, comedy sketch; Nellie and Joe Doner, comedy; Abner Ali and Harry Pleaser, acrobats. ROBERT L. ODELL.

FALL RIVER, MASS.

SHEEDY'S (Charles Cook, mgr.).—This theatre opened its fall season of vaudeville to capacity business. The Patricolas, instrumentalists, singers and dancers, good; Melville and Higgins, comedy duo, excellent; Wilbur Mack, assisted by Minthorne Wortley, "The Bachelor and the Maid," good; The Six American Dancers, very good; Middleton, Spellmeyer and Company, "A Texas Woeing," the headliners; Gilbert and Katen, Hebrew comedians, hit; Sheikh Hassan Ben Bobker's Troupe of Arab acrobats, applauded.—CASINO (Louis Penny, mgr.).—Ill. songs by Mildred Newton and moving pictures.—SCENIC (L. M. Bona, mgr.).—Ill. songs by James Driscoll and moving pictures.—PLEASANT STREET (James Masou, mgr.).—Joe Harrison, "King of Brownies," good; Jennette Lilford, songs and dances, very good; Rockwell and Rich, songs and dances, pleased; Mason and Doran, comedy sketch, excellent.—NOTES.—R. Buzzell, ill. song singer at the Scenic, is on his vacation; James Driscoll, the tenor, is singing in his place.—Bristol County Fair opens at Taunton, Mass., Sept. 17, 18, 19, and 20, including vaudeville.—Brookton Fair opens on Oct. 1, 2, 3 and 4, including vaudeville, booked by J. Harry Allen, of New York. E. F. RAFFERTY.

GALESBURG, ILL.

GAITY (J. H. Holmes, mgr.).—Half week 16: Billy McGreen and Bro., acrobats, good; Geo. Mundweller, ill. songs, pleased; Castellat and Hall, sketch, very good; Art Fisher, mimic, went well; Dolph and Susie Levino, in "Hypnotizing a Wife," exceptionally good. F. E. RUSH.

HARTFORD, CONN.

POLI'S (Harry Bailey, mgr.).—Very large audiences, excellent show, spoken highly of by press. Headliner is Ned Wayburn's "Side Show," a novel turn and a laugh from start to finish; Welch, Francis and Company, funny; Felix and

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Barry pleased in a nonsensical skit; Hibbert and Warren, one is a clever piano player and the other is a very neat dancer; Le Veen and Cross present a series of Roman sports out of the ordinary; Jos. Deming, songs and stories; Rialto Comedy Four pleased with their songs, but the comedy could have been left out as well as not.—NOTE.—Howard and North were in the bill, but did not appear on account of illness.—PARSONS (H. C. Parsons, mgr.).—Week 16: Klaw & Erlanger, advanced vaudeville; small audiences Monday; spoken well of by press. Headliner, "London Models," very effective; Morris and Morris, pleased; Herbert Brooks, mystified; Pearl and Keefe were entertaining with harp playing and yodelling; Jewell's Mankins pleased the matinee audiences; Kva Mudge does some "quick changes" and sings agreeably; Carroll and Cooke, singing conversational artists; Harry Tate's "Fishing" was added to the bill on Tues-

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Sully, Lew.
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Williams, Gus.
Wroth, Ed.
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funny, and he kept the audience laughing most of the time that he was on the stage, but some of the jokes and talk are "cripples." Elaborate costumes as well as being bright and attractive scenery are supplied. Blanch Washburn leads the women principals. A burlesque by Weber and four of the male members, which they designate "Academy Cadets," wherein the men dressed as women, was a lot of horse play of the silliest kind. The olio offered Beatrice Haynes, soubrette, poor; Blanch Washburn and Company, consisting of Charles W. Douglas, Hattie Chew and Yough comfort in "A Jealous Woman," presented a sketch that was laughable; John Weber, Grace Graham and Ruth De Shon amused with a lot of slugging and Dutch talk. Clarence Marks, bass singer, was very good; Benington Brothers, ring and hand balancers, excellent. Next week: The Jolly Grass Widows.

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day and was excellent.—NOTE.—Vaudeville will not be a regular offering at this house, only at times.—SCENIC (H. C. Young, mgr.).—Week 16: Jack and Birta Rich are clever song and dance artists; Jack Welch has a good blackface monologue; Nellie Burt pleased in songs; Jas. Travers sings some late Ill. songs. The moving pictures are excellent. Pictures change on Thursday.
WILLIAM H. RHODES.

HAZLETON, PA.

FAMILY (Harry Knoblauch and Harry Hersker, props).—Murphy, Vitman and Company, headliners. "Old Friends," very good act; Mozart, musical act, best of his class ever in city; Cauter and Curtis, singing and dancing artist, singing is weak, dancing good; De Mara Brothers, comedy acrobats, good; and D. F. Davies, Ill. songs, good.
RAY T. DRUM.

HOBOKEN, N. J.

EMPIRE (A. M. Bruggemann, mgr. Monday rehearsal 10).—John C. Rice and Sallie Cohen and Sydney Deane and Company about evenly dividing the honors; Appale's Animals very prominent; others are: Lavine Simon Telio, comedy acrobats, very clever; Hanson and Nelson, singing and dancing comedienne, pleased; Foster and Foster, clever pianists and good singers; Cook Brothers, jugglers, good; and Frances Knight, singer, neat and pleasing.
JOHN KAY.

INDEPENDENCE, KANS.

AIRDOPE (W. Rex Bell, mgr.).—The Ferris Comedians, 1 to 15, capacity taxed.—THEATRIUM, LYRIC and VAUDETTE.—Moving pictures and Ill. songs; good business. J. P. McBRIDE.

INDIANAPOLIS, IND.

NEW GRAND OPERA HOUSE (Shafer Ziegler, mgr. Monday rehearsal 10).—The second week of the season at the beautiful New Grand had rather a light bill to offer. The comedy poodles and clown donkey "Maude," exhibited by Cliff Berzac, carried away the honors of the show. Lalla Selbini, dainty, pretty and artistic, appeared in her "battling girl" act, displaying her graceful figure and showing a few feats on the bicycle, and some juggling stunts. She was well liked by the audiences. Mary Dupont and Company did fairly well in their sketch, "A Leap Year Leap"; Massias O'Connor's hand tricks were entertaining; Flo Adler and James J. Cullen, in their respective singing turns, won plenty of applause, and Henderson and Ross, who opened the show filled in their allotted ten minutes without doing much of anything worth while. Charles Sharp's monologue was not up to much, but, with the aid of his trusty saxophone, he got away with his act, and managed to "pass the examination."—MAJESTIC (E. J. Fribley, res. mgr.).—Three shows a day. The hit of the bill was "Love a la Mode," a musical comedietta given by Edith O'Reilly, Adela Ferguson and Harry K. Richards. Armstrong and Holly, in their farcical sketch, "The Expressman," went well with the audience, and the other contributors to the program were the Three Livers, novelty acrobats; Belle Belmont, balladist; Wayne Cristy, monologist, and W. R. Butler, with Ill. songs.—EMPIRE (Harry Drury, res. mgr.).—Louise D'Acres, popular among burlesque-goers here, turns up again this week as the bright particular star of "The Parisian Belles" and receives more applause in her specialty in the olio than anything else on the bill.—GAYETY (Edward Shayne, mgr.).—"Vanity Fair" has a good big chorus this season and the girls are pretty and shapely. If it were not for these energetic chorus folk the show wouldn't amount to much.
L. W.

KANSAS CITY, MO.

SHUBERT (Walter Sanford, mgr.).—The bill for the third week of "advanced vaudeville" is distinctly entertaining, including Lee Harrison and his Broadway Girls, headliner, hit; Julian Rose, Hebrew story teller, good; Sa-Ileras, entertainers; Geo. W. Monroe, monologue, pleasing; Mosher, Houghton and Mosher, cyclists, hit; J. Francis Dooley, singing and dancing, good; Radie Furman, singing comedienne, pleasing; Willie Hale, acrobat, hit.—ORPHEUM (Martha Beck, gen. mgr.).—A good bill is offered for this week and from start to finish there is not a dull moment. "The Stunning Grenadiers" are splendid; Ye Colonial Septette, pretentious musical offering, hit; Emil Hoch and Company in "Love's Young Dream," big hit; Gartelle Brothers, roller skaters, good; Murphy and Francis, singing and dancing, pleasing; Scott and Wilson, comedy acrobats, very good; Four Arcos, gymnasts, please; Stinson and Merton, in "A Bunch of Nonsense," good.—CENTURY (Jos. R. Donegan, mgr.).—"Watson's Orientals," clean burlesque and vaudeville. Next: "Lady Birds."—MAJESTIC (Clint Wilson, mgr.).—Hyde's "Blue Ribbon Girls," good show.—EAM RIDGE.—Annual Inter-State Fair, Sept. 23 to Oct. 5.—NOTES.—Electric Park closed its season, Sept. 15. The management claims to have lost greatly with its new park on account of being refused a liquor license and because of bad weather.
FAIRPLAY.

LAWRENCE, MASS.

COLONIAL (J. Fred Lees, mgr.).—Dalley Brothers, equilibristic novelty, good; Lillian LeRoy, straight singing, fair; Peaching Brothers, in "The Musical Flower Garden," very pretty and went well; Billy Beard, blackface monologist, pleased; Henry Horton, assisted by Louise Harndenburgh and Company, "Uncle Lem's Dilemma," good; Clark, Bergman, and Mahoney, singing and dancing, very good; Four Comrades, comedy acrobats, good.—LYCEUM (Wm. H. Gallagher, mgr.).—Dollie Clifford, Golden Star Burlesques. Big musical first part by company, Olio: Cramers and Beverley, singing and dancing, very good; Wesley Norris, pleased; Dollie Clifford, Ill. songs, fine.
JOHN J. JOYCE.

LIMA, OHIO.

ORPHEUM (Will G. Williams, mgr.).—Fravola and Grey, cyclists, good; Glen W. Harrington, singing and talking, pleased; DeMonde and Dinmore, comedy and singing, good. The singing through megaphones is new here and made a hit. Radcliffe and Belmont, sharp-shooting, fine. The Three Violets, singing, well received. Isabelle Parkerson, Ill. songs.
L. F. WAKEFIELD.

LONDON, CAN.

BENNETT'S (J. D. Elms, res. mgr.).—Duryea and Mortimer in "The Imposter," repeated success. The Bellong Brothers, cycle, excellent with thrilling finish; "The Village Choir," pleased greatly; Florence Saunders, soprano, good; Ziska and King, comedy magicians, well liked; Lerre and Elmer, eccentric dance, a hit. Rest average. The Banks-Breazeale Duo—owing to illness of Miss Banks, her partner appeared alone and received flattering reception. Brown and Wright, dancers, good.
M. G. HUSTON.

LOWELL, MASS.

HATHAWAY (John I. Shannon, mgr.).—Joy and Clark, "The Fountain of Youth," very funny; The Makarets, Russian, gyro duo, scored a hit; Grant and Hong, burlesque on rural drama, good; Mr. and Mrs. Fred Lucier in "A Rustic Romeo," good; Olga Lorraine, comedy, scored a hit; Wesson, Walters and Wesson, "Hotel Repose," very good.—BOSTON (J. H. Tibbetts, mgr.).—The season of 1907-8 was opened yesterday afternoon with S. R. O. with burlesque and vaudeville.
JOHN J. DAWSON.

MARION, IND.

CRYSTAL (Ammons & Dubois, props. Monday rehearsal 10).—Week 9: Chas. Hasty's All Star Vaudeville Company. This is a new idea in vaudeville conceived by Charlie Hasty, familiarly known as "The Hoosier Boy." The company consists of six people, as follows: Chas. Hasty, "The Hoosier Boy"; Mont. Munger, baritone singer; Sadie Ray, pleasing soubrette; Virgil Downard, clever blackface comedian; Kittle Downard, vocalist, musical and character artist; Curtis Vance, vocalist and comedian. A light comedy sketch entitled "Troubles of Little Nemo" closes bill, but this could be improved.—GRAND (Sam Peckling, mgr. Monday rehearsal 10).—Cleone Pearl Fell, bright and clever dancer, hit of the bill; Mr. and Mrs. Wesley, comedy sketch, very good; Harry Newman, English comique, pleased immensely; Ahern and Baxter, acrobats, clever; Jake Monroze, Ill. songs, very good.
L. O. WETZEL.

MEMPHIS, TENN.

WHITE CITY (A. B. Morrison, mgr.).—Van Osten's Band and Emma Partridge, prima donna, outside attractions. Solos best heard this season. Ediel May, solo, pleasing; Lillian Ashley, songs and imitations, fair; Piccolo Midgets, acrobats, good; Les Aubin-Leonal Duo, songs, fair.
W. C.

MISSOULA, MONT.

Billy Evans, formerly of Riff and Bang, has joined hands with Joe McDonald. The new team will be known as McDonald and Evans.—TIVOLI (G. F. O'Grady, mgr. Week 9).—McDonald and Evans, Bobby Boyie, The Parkers, Starr and Vernon, Monte Raymond, Hazel Cody, Zetta Lovell, Edith La Marr, Margie Lovell, Clara Norris, Lillian Russell, Stella Tudor, C. E. Page, Leon Love, Abby Gale, Grace Lewis, Ray Simon, Bee Carlyle.—GEM (Geo. V. H. Shaver, mgr.).—Owens and Knight, Carberry and Neilson, Hart and Hart, Milton Twins, Aggie Allen, Blanche Wilson, Ora La Galle, Maud Osbourne, Stella Clare, May La Rose, Dorothy Vernon, Leona Howard, Bessie La Barr, Ruth La Van, Dick Hutchins, McSorley and Ellmore.—COSMOPOLITAN (Tent show continuous).—G. M. Brown, mgr.).—The Parkers, Earl Howell, Jack O'Brien, McGee and Collins, Joe McDonald.—BLOU (J. J. McCarthy, mgr.).—Moving pictures, Gene, McCarthy, Ill. songs.
LEON W. MEYERS.

MONESSON, PA.

STAR (Wm. McShaffrey, mgr.).—Frank Vincent, Parish, The Lippenharts, I. Avenue A. Goldberg, mgr.).—Hay's Marionettes, Chenoweth and Terrall, Leora Venetia.—GAYETY (Leo Lums, mgr.).—Opened 14. Week 10: The Duvals, Emily Walte, John R. Noon.
LEON W. MEYERS.

NEW CASTLE, IND.

ALCAZAR (R. F. Brown, mgr.).—The Orpheum Stock Company in "The Little Church Across the Way." Vaudeville features: Doyle and Emerson, juggling comedians and hoop rollers, hit; Sam Barlow, the "Man in White," good; The Orpheum Quartet scored in comic and vocal selections; Louise Brown, singing and dancing comedienne, hit; Guy J. Sampsel, Ill. songs, good; Sampsel and Arnsman, comedians, good.—THEATRIUM (G. D. Foote, mgr.).—"Nine Lives of a Cat" and Ill. songs.—ROYAL (H. G. Webb, mgr.).—"Merry Frolics of Satan" and vaudeville.—FERN (W. A. Coyne, mgr.).—"Race For a Wife," Miss Hazel Bell, soloist.
ROY W. JONES.

NEW HAVEN, CONN.

FOL'S (S. Z. Pol, prop. F. J. Hindisch, res. mgr. Monday rehearsal 10).—E. Frederick Hawley and Company (Frances Haight and William Hillard) gave a splendid melodramatic playlet, "The Bandit." The character work was clean cut. Louise Montrose and Eight Rain Dears in a conception by Joe Hart made a big hit. Swer Brothers, negro imitations, good; Paul De Croix, comedy jugglers, very funny. Curtis, Palmer and Company, "Mama's Darling Boy," caught on. Goldsmith and Hoppe, musical comedians, good, and Le Ville and Sinclair, singing and dancing act, ordinary.
E. J. TODD.

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An Open Letter to the Vaudeville Profession

Sta. "L," Cincinnati, O., Sept. 9, '07.

In a recent issue of VARIETY I note an advertisement inserted by Mr. Chas. Barnold stating that he is the originator of a "Drunken Dog," and was the first to produce same in New York. He makes some very insulting remarks about what he pleases to term "imitators of his (?) act."

I produced a Dog-Pantomime, with a Drunken Dog at a Lamp Post, in May, 1904. I played all the principal theatres in and around New York before Mr. Barnold arrived there, and I think before he had an act at all.

When Mr. Barnold first arrived in New York he asked me for one of my letter heads, which I kindly gave him. As he has since then used the word "Dogville" in his billing, and as I was the only one who ever used that word in billing an animal act, I don't think it necessary to ask where he got that idea.

Mr. Barnold seems to be a very cheerful copier himself, and should be the last one to cry "stop thief."

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OTTAWA, CAN.

BENNETT'S (Gus S. Greening, mgr.).—Pantzer Trio, contortionists, very graceful, clever; Conley Sisters, story songs, immediate catch; Jules Garrison and Helen Conklin, "An Ancient Roman," comic novelty; Alexander and Scott, song and dance, introducing "Alexander" in his first impersonation, very clever; The Tennis Trio, juggling novelty, greatly pleased; Mark Sullivan, monologue, very well received; Four Baltus Brothers, "Hercules," clever and interesting; Howard and Bland, through the non-arrival of their properties, were compelled to do a parlor turn instead of their "Stage Manager." It was excellent.
HOWICK HALL, Central Canada

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PITTSBURGH, PA.

DUQUENE (M. Stoezel, mgr.)--There is a marked increase in attendance this week. The popular price plan went into effect Monday. The bill offered this week is a good and strong one. The Country Choir repeated their former success and sang their songs well. Hawthorne and Burt are a very clever pair and do a talking act that won them rounds of applause. Howard Brothers are good banjoists and play the instruments very well, besides the trick work. Lew Sully, as

clever and as popular as ever, found it hard to leave the stage. Hermann the Great, assisted by Muriel Herrmann and a stage full of apparatus, does a clever illusion and magical act. He works quickly and neatly, having some new and clever tricks. James Harrigan, "The Tramp Juggler," is always good and pleased. Vinie Daly dances herself into favor at once. The Glissorretti, European acrobats, do well. GRAND OPERA HOUSE--One of the most effective bits of acting the vaudeville stage has offered is at the Grand this week. The playlet is called "Compromised" with William Hawtrey, the English actor, and a company of five. Mr. Hawtrey is splendid and is assisted by Lucile

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Mravag, who shared the honors. Ben Welsh occupied a good place on the bill and he practically achieved a triumph. Ben tells his stories well and sings his parodies even better. Ryan and Richfield presented "Mag Hagarty's Reception" to many laughs. The Dunedin Troupe of Cyclists are as good as any who visit us. Genaro and Bailey, aided by E. Simmons, presented "Tony the Bootblack," a skit they have done here before. "The Dixie Sereaders" (colored) sing and dance well. Cooper and Robinson (colored) in a nice, quiet way sing and dance, which soon wins for them well deserved applause. One feature of their act is the positive lack of holterousness. Kromman Brothers with new acrobatics were well received. Donegan Sisters, Australian roller skaters; Greiz and Nelson, revolving globes; Donnelly and Rotallin, character songs; and Clarence Sisters, songs and dances, complete a very pleasing bill. P. S. C.

PITTSBURGH, PA.

FAMILY (Harry Scott, res. mgr.).—Kretore, comedy cartoonist, very clever; Jenny (Comedians and her troupe of trained dogs, good; Helen Children, juvenile artists, excellent; the Three Jacksons, physical culture experts.—DREAMLAND (Fred Westler, res. mgr.).—Moving pictures and Ill. songs. DAVID HEIMAN.

PORTLAND, ORE.

PANTAGES (John A. Johnson, mgr.).—Week 9: The Morton Jewel Troupe, club jugglers, five in number, have a clever act, well dressed; La Zar and La Zar, comedy musical act, exceptionally good; Von Hoff, dialect comedian, good; Lafayette Lamont Trio, European acrobats, clever; Sisters Excela, song and dance, fair; Jean Wilson, Ill. song, well received. The biograph pictures of the Burns-Squires contest are produced for the first time in this city and proved a great drawing card.—GIANTS (James H. Erickson, mgr.).—Al Johnson, the monologist, who scored a tremendous hit last week, is the headliner, closing the show. Murphy and Willard, "The Phenologist," exceedingly clever; Harris, Beauregard and Company, "The Country Judge," well received. Cora Thomas, vocalist, clever; Fitzgerald and Gilday, song and dance, pleased; Flexible Frederick, contortionist, good; Joe Thompson, Ill. song, received several encores.—FRITZ'S (Fred Fritz, prop.).—Lottie Goldman, Mae and Virginia Vernon, Beniah Lane, Rowe and Maurettus, Dan Harr, Helen Graham, Billy Nixon, Wanda, Jones and Raivelle, Trixieda, The Hewletts and stock in "Mr. and Mrs. Dooley." The entire show is very good and playing to crowded houses.—THE OAKS (D. C. Freeman, mgr.).—Cliffarelli and his band.—NOPE.—Dr. Leon, professionally known as Dandull, the Hindoo mystic, will return to the stage after an absence of two years. W. R. B.

ST. LOUIS, MO.

GARRICK (Dan S. Fishell, mgr.).—It is quite evident that St. Louis has taken a liking to K. & E. "advanced" vaudeville. Manager Fishell says that "not one night since we opened has it happened that, not only the house has been crowded, but we have turned people away." The headliner this week is Fred V. Bowers in "College Days." Roy L. Joyce, a versatile character comedian, is the best ever seen here; his rural impersonations and amusing caricatures were enjoyed; Mills and Morris, minstrel maids, as usual proved favorites; Harry C. Stanley and Sarah L. Congerwell have a diverting sketch, "The German Professor"; Adelaide Herman has a lot of illusions, chief among them The Mystic Cross; Canfield and Carleton, farce; "The Hoodoo Man," excellent; Willy Zimmerman impersonates the musical masters of all nations; Delmore and Lee, revolving ladder act, and moving pictures.—COLUMBIA (Middletown & Tate, mgrs.).—"McMahon's Pullman Porter Maids," headed by Edythe Chappelle, a vaudeville favorite, took the house. Bert Leslie and Company is always welcome with his "story"; Tom Naven and Company in "Pat and the Genii" is once more seen in his famous comedy; Fiske Faye with Hisset and Miller, singers and dancers. Miss Faye is not only a dainty singer but a splendid dancer. She never fails to make a hit. Four Golden Graces proved both graceful, well shaped and pretty; The Christie Duo have some new comedy combined in their dancing; Daisy Dumont is charming and pleasing; Ed Levine closes the bill. He gave his old tricks. This house reports exceedingly good business, and from the general look out it seems that the vaudeville war is bringing extra patronage to both houses.—GAYETY (O. T. Crawford, mgr.).—Sunday night as usual the house was packed. "The Boston Belles" in "The Wanderer From Nowhere" is a musical comedy pure and simple. The act has no distortions, no caricatures, no incongruities. Edgar Bixley has the role of the "Wanderer From Nowhere" and handles it exceedingly well. The costumes, as well as the scenery, are all new and beautiful; May Bryant has the prima donna role, she did not fail to carry off her share of the honors. Minnie Burke makes a lively sourette. She made a hit, partly through her own efforts and partly through Bixley's store of comedy. There is no olio, but both pieces are full of novelties. Rice and Walters give their well-known sketch "A Day on the Farm." Although it is not on the programme, the Military Tactics given by the twelve chorus girls scored a hit. Credit is due W. R. Whiting, who wrote the music. It is of the catchy kind and scored a "STANFORD" (L. Reichelbach, mgr.).—In some parts "The Champagne Girls" Company are not only capable, they are brilliant. The company has among its chorus some of the prettiest girls in burlesque. There seemed to be no secrecy of girls when this show was put on. "The House of Too Much Trouble," the first piece, is good burlesque. Eleanor Reveal and May Vair sing pleasing songs and dancers. The chorus scored the hit of the bill in a sensational sketch, "Two in Red"; Potter and Hartwell in a comedy, and McFarlane and Murray, eccentric jesters; "Mixed in a Muddle," a lively farce. The audience were well pleased with the show. ED. J. CAIN.

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ST. PAUL, MINN.

ORPHEUM (Martin Beck, gen. mgr.).—Julie Hov and Company in "Between the Acts," splendid; Elsie Fay, good; Lew Hawkins, scream; "The Glove of Death," novel and sensational; Phil W. and Nettie Peters, good; Bowers, Walters and Crooker, fair; Dixon and Fields, fair. Business exceptionally good.—MAJESTIC (Jack Bundy, mgr.).—The Alvarita Trio, gymnasts, clever; Estrella and Garcia, Spanish dancers, good; Millards, musical, good; Windsor, Musical Miller, good; Carveth, contortionist, fair; Scott and Allen, good.—STAR (J. C. Van Roo, mgr.).—"The Wise Guy" with Edmund Hayes and his "Jolly Girls" still maintains enviable reputation among Star patrons.—WONDERLAND (St. Paul's largest amusement park).—Closes the last week of the season with one of the strongest bills offered. Foremost are Howard's Dogs and Ponies. The season just closed has been a record breaker in every respect, and the manager has already begun to anticipate the wants of next season by planning for an enlargement in concessions. B. F. ROBERTSON.

SAN ANTONIO, TEXAS.

LYRIC AIRDOME (A. Baker, mgr.).—Chapman Sisters and Company, singing and dancing, good; Mitchell and Browing, comedy sketch, best this season; Hugh McCormick, popular; Bow Daggett, vocalist, good. CAL. COHEN.

SCHENECTADY, N. Y.

MOHAWK (Joe Weber, mgr.).—Metarete Troupe, acrobats, well received. Mr. and Mrs. Gardner Crane, humorists, sketch, pleased. Fredo and Dore, musical, good; "The Watermelon Trust," colored, very good; Belle Earle, songs, good; Milton, gymnast, pleased; Zano, magician, very good. MARTEL.

SYRACUSE, N. Y.

GRAND OPERA HOUSE (C. H. Plummer, mgr. Monday rehearsals 10:30).—The bill offered this week was only fair. The Juggling Burkes, good; Nat Haines, good; Herbert Lloyd and Company, fair; Urbani and Non, good; The Majestic Musical Four, fair; Fred Bond, Fremont, Benton and Company, in "Handkerchief No. 15," too long drawn out; Dillon Brothers, good. The Casting Dunbars, good. SAM FREEMAN.

SANDUSKY, O.

MAJESTIC (W. C. Dunn, mgr. Monday rehearsal 10).—Lewis and Lessington, held over from the forepart of the season; headliners; Edmonds and Healy, sketch, good; Andrews and Fields, Swedish comedians, fair; Elizabeth Miller, singer, fair; Professor Davie, ill, songs, made a hit. Half week 16: The Tambo Duo, excellent singing, dancing and talking act; Walker and Burrell, musical comedy sketch, a winner; Kohler and Kohler, comedy acrobats, excellent; Roy Weed, monologue, seemed to please; Prof. Davie, ill, songs, good.—THEATRIUM (Charley Reark, mgr.).—"A Life for a Life" is attracting large crowds.—ROYAL (Lillard Bros., mgrs.).—"The Life of a Bootblack" is being shown to big business. DOC.

SPRINGFIELD, ILL.

ORPHEUM (Meyers & Watts, mgrs.).—12-15: Jno. A. West and Company and Siberian singing wolf held over, good; Mabel Herbert, vocalist and monologue, fair; Joe Golden, monologue, excellent; Lothair Bros., acrobats, some fair work, which was interspersed with many slips; Edmonds and Healy, sketch, good; Andrews and Fields, Swedish comedians, fair; Elizabeth Miller, singer, fair; Professor Davie, ill, songs, made a hit. Half week 16: The Tambo Duo, excellent singing, dancing and talking act; Walker and Burrell, musical comedy sketch, a winner; Kohler and Kohler, comedy acrobats, excellent; Roy Weed, monologue, seemed to please; Prof. Davie, ill, songs, good.—THEATRIUM (Charley Reark, mgr.).—"A Life for a Life" is attracting large crowds.—ROYAL (Lillard Bros., mgrs.).—"The Life of a Bootblack" is being shown to big business. DOC.

many encores; Will H. Cross and Company, very fine.—EMPIRE (Jno. Connors, mgr.).—Doll and Ford, novelty club jugglers, feature; Lottie Delmore, The Dalleys, Lillian Little, Eva Sager, The Goodwins, West, Drane and Company, and The Empire Stock Company and moving pictures complete the bill.—OLYMPIC (C. J. McCann, mgr.).—The Bison City Trio, comedy singing and dancing, feature; Lampert and Pierce, Wilson Sisters, Vivian, May Clark, Dollie White, The Big O Four, and the Olympic Stock Company. C. F. NORROD.

TERRE HAUTE, IND.

GRAND (T. W. Barhydt, mgr.).—Sept. 15: Murray and Mack in "Sunny Side of Broadway."—LYRIC (Jack Hoeftler, gen. mgr.; John Hetzel, res. mgr.).—Business very good. Maude Rockwell, prima donna soprano, fine; Fortuna and Stokes, comedy bar act, fine act; Wharton and LeRoy, comedians, very good; Jones and Walton (Frank Jones and Lillian Walton), rural comedy sketch; Mexican Herman, magician, fine.—VARIETIES (Jack Hoeftler, gen. mgr.; John Hetzel, res. mgr.).—Four Royal Hawaiian Serenaders, immense hit; Courtney and Gillette, acrobats, good act; Mr. and Mrs. Litchfield, comedy rural sketch, a scream; The Musical Wolves, fine act; Schommer and Brown, dancing act, good.—COLISEUM.—Burlesque, 15-16, Fay Foster Company, fine show.—NICKLEDOOM, ELECTRIC and DREAMLAND.—County Fair opened Sept. 16 and runs to 22. Big crowds. The Great Robinsons' shows at the fair grounds. 4-Paw Sells show here 13. Did an immense business. TRIMBLE.

TORONTO, ONT.

SHEA'S (J. Shea, mgr. Monday rehearsal 10).—Best bill of season. Mr. and Mrs. Austin Forbes, excellent in "A Wild Rose." The Rose De Hoven Septet, one of the finest acts of the kind. The Canille Comedy Trio, clever acrobats, but a shade vulgar; Johnson and Wells, vocalists and dancers, fine; Warren and Blanchard, comedy singers, good; Callahan and St. George present "In the Old Neighborhood," a gem; Carson and Willard, Germans, above the ordinary; Macart's monkeys, well trained.—STAR (F. W. Starr, mgr.).—"Yankee Doodle Girls," company and show, good.—SCARBORO BEACH (H. A. Dorsey, mgr.).—Lowarde and Wilson's Bijou Circus; Marriot Twins were the feature; drew excellent business. HARTLEY.

TROY, N. Y.

PROCTOR'S (W. H. Graham, mgr. Monday rehearsal 10).—"Jack the Giant Killer," Capt. Geo. Auger Company, is the top liner; Patrice, "A New Year's Dream," scored; the Avon Comedy Four, farce, very good. Others are Katie Rooney, comedienne; Byers and Herman, pantomime; Anderson and Goines, colored, and Le Tong Foo, Chinese baritone.—LYCEUM (R. H. Keller, mgr.).—The first three days Reilly & Woods' show; the company open in a musical absurdity, Reilly in Egypt, and last half the Washington Society Girls. J. J. M.

UTICA, N. Y.

SHUBERT (Fred Bergen, mgr. Monday rehearsal 10).—"Gainsboro Girl" (New Acts). Gotham Comedy Four, strong attraction, Fanny Rice, popular and pleasing. Work and Over, eccentric acrobats. Loney Haskell, character monologue. The Allison, old favorites, clever. Bally and Fletcher, good dancers. SETAB.

WATERBURY, CONN.

JACQUES (J. F. Clancy, mgr.).—George Abel, comedian, excellent; McKenle and Shannon, pleased; Bessie Wynn, comic opera star, makes good in vaudeville; Carroll and Baker, fair; Al-sace and Lorraine, Keeley Brothers and Raffen's Monkeys complete the program.—CITY HALL.—Among the attractions of the big fair given by the St. Joseph's W. A. Society are the following: Leroy and Appleton, "Bacon," St. Rose's Lady Minstrels, Father Mathew Drum Corps, as well as a host of amateurs. GERARD.

WHEELING, W. VA.

BIJOU (Geo. Shaffer, mgr.).—The Bijou, after two successful seasons, has been thoroughly renovated and opened its third capacity with strong bill. This company operates a chain of theatres and will shortly change program three times a week. First half this week: Fitch Cooper, comedy musician, big hit; The Quinn Trio; Leon Litz; The Barringtons; Kopeland and

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half: Marlowe, Plunkett and Company, Dana Claudis and Melody Scarlett, Geo. Atkinson, Evans Sisters.—WONDERLAND (H. W. Rogers, mgr.).—Ann Hamilton and Company, strong playlet, "Beggars in Mexico," well received. Others: Rinaldos, clever new hoop rolling; Mack and Baxter; Tom and Anna Collins; Millman Bros. C. M. H.

WASHINGTON, D. C.

GAYETY (W. S. Clark, mgr.).—Jacobs & Jermon's Golden Crook Burlesques is the attraction, with John L. Sullivan and Jake Kilrain as an added feature. The opener is "Dr. Balmey's Daffy House," which is an old time burlesque that ought to be put on the shelf. The only good comedians in the burlesque are Billy Kelly and Tom Abern, who divide the honors. Good musical numbers are rendered by Marie Rodgers and Marie Yale, assisted by good looking chorus and twenty girls. The olio is a re-

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30.—Gotham, BROOKLYN.	" 25.—Orpheum, READING.	" 13.—Auditorium, LYNN.	Mar. 2.—Shea's, TORONTO.
Oct. 7.—K.P.'s 23d St., NEW YORK.	Dec. 2.—Orpheum, ALLENTOWN.	" 20.—Proctor's, NEWARK.	" 9.—Arcade, TOLEDO.
" 14.—Novelty, BROOKLYN.	" 9.—Hathaway's, NEW BEDFORD.	" 27.—Proctor's, ELIZABETH.	" 16.—Lyric, DAYTON.
" 21.—K.P.'s 58th St., NEW YORK.	" 16.—Hathaway's, MALDEN.	Feb. 3.—Union Square, NEW YORK.	" 23.—Grand Opera House, PITTSBURG.
" 28.—Proctor's, ALBANY.	" 23.—Keith's, BOSTON.	" 10.—Empire, PATERSON.	" 30.—Majestic, JOHNSTOWN, PA.
Nov. 4.—Temple, DETROIT.	" 30.—Hathaway's, LOWELL.	" 17.—Empire, HOBOKEN.	Apr. 6.—Keith's, PHILADELPHIA.
" 11.—Cook's Opera House, ROCHESTER.			" 13.—K.P.'s 125th St., NEW YORK.

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WANTED—Acts for Sunday Night Concerts

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deeming feature of the show and consists of Higgins and Phelps, in "The New Valet," well received. Mazie Yale and Rodger's Buster Brown Girls, singers and dancers, good; Rush Devere Trio, illustrated musical novelty, good; The Ballet of the Roses by La Alvorra, assisted by company, hit; Chas. Ahern, tramp bicyclist, clever. John L. Sullivan, monologist, received a hearty welcome and was well liked. The performance closed with the burlesque "The Two Professors." During the burlesque John L. Sullivan and Jake Kilrain show a few points in boxing and sparring and Kid Cutler is meeting all comers nightly in wrestling exhibitions for a

\$50 stake.—NEW LYCEUM (Eugene Kerman, mgr.)—"Tom Miler's "Bohemian Burlesquers," with novel ideas and with considerable merit, are the drawing card this week. The performance begins with a bright and breezy burlesque in two acts, "The Summer Time," written and staged by Dave Marion and Barney Gerard, when introduces Andy Gardner and Billy Spencer as the principal comedians, assisted by Geo. Davis, who plays the straight, and Ida Nicolai, who still is a hit. Good musical numbers are rendered by Ida Nicolai, Gerlie Hayes and Mabel Carew, with the assistance of a handsome chorus of eighteen. —NOTES.—Abe Leavitt, manager and owner

of the Rentz-Santley Burlesquers, is spending the week in this city with his son, Geo. Leavitt, who is assistant treasurer of the Gaiety.—Barney Gerard left late Monday night for New York to be initiated in the Masonic order.—Will Brown, a local boy, made his debut in vaudeville last Sunday night at the Gaiety and made a good impression. He is booked with Triunum's Min streets.—A. C. Meyers' Sunday night concerts are doing great business at the Gaiety.—The Academy opens this Sunday with motion pictures concert and is controlled by Archie L. Sheppard. —A new music publishing company has started in business in this city, called The Southern

Music Publishing Co.—Eddie La Alvorra, a local boy, made his first appearance in this city this week at the Gaiety and received a hearty welcome.—The Owls are reorganized and have elected ten new members in the past week. Social sessions will be held as usual every Friday evening at their club rooms.—The house staff of the Gaiety consists of Wm. S. Clark, resident manager; Joe Lesser, treasurer; Geo. Leavitt, assistant treasurer; Harry Lawson, advertising agent and head doorman; Henry Lewis, stage manager; W. Gibson, property man; E. Ekel, orchestra leader; and Walt. Hitehus, chief usher. BILLY BOWMAN.

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Always were wonderful. . . .
 Their performance was delightful
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 ed so colossal,
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 tendance broken,
 that a horde of
 unscrupulous, un-
 professional imi-

It is a good act. Hammerstein
 will retain them.—Morning Tele-
 graph, April 26.

It was enough for me. I was
 more than amused. I was afraid.
 In the language of the day they
 held me for the minute.—Eleanor
 Ames, Boston American, May 11.

The act has a strong comedy
 turn. Seems to have made a
 real hit with the audience. John
 T. and Eva Fay are packing to
 the doors at Hammerstein's.—
 Chicot, April 28, 1906.

The Fays will continue to draw
 large houses at the Victoria.—
 Broadway News, April 24.

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 ARE AS BUT THE RAYS OF A TALLOW DIP COMPARED TO THE BURN-
 ING LIGHT OF THE NOONDAY SUN.

WARNING: BY DECREE AT A SPECIAL TERM OF THE SUPREME COURT OF NEW
 YORK, HON. JUSTICE CHARLES E. TRUAX, ON MAY 29, 1907, ORDERED, ADJUDGED AND
 DECREED, THAT ALL PERSONS ARE PERPETUALLY RESTRAINED AND ENJOINED FROM
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 FURTHERMORE, FROM IN ANY MANNER OR WAY, USING ANY WORDS OR NAMES
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 THIS JUDGMENT WAS ONE OF THE MOST COMPLETE EVER HANDED DOWN BY
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Both the Real
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Skinner Gal"No, I'm not married, but engaged to
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GEORGE HOMANS.Sept. 23, Proctor's, Newark, N. J.; Sept.
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JAS. FRANCIS SULLIVAN

Late principal comedian with "The Girl Rangers" at the Auditorium, Chicago, in which he created a new character, has resigned from the cast to return to VAUDEVILLE for an extended tour of the West.
P. S.—Was the real laughing hit of the piece, with his eccentric dancing and the song "GET OFF AND WALK."

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HOWARD & KILROY,
Managers.

ALL THAT IS BEST IN VAUDEVILLE

95 WASHINGTON ST.,
CHICAGO.

What Willy Zimmermann Thinks of the Western States Vaudeville Ass'n

Editor VARIETY, New York:

I finished my sixth and last week of the Western States Vaudeville Association time, an engagement I accepted with considerable misgivings, and only at the solicitation of one to whom I felt indebted. Not only from my own personal experience, but also of the acts associated with me on the various bills, I must, in justice to the Western States people, confess that my misgivings were entirely without foundation, and that I was agreeably surprised in their fair and just treatment of the acts playing their circuit. My contract was fulfilled to the letter, and it was with regret that previous contracts compelled me to decline the offer of additional time. Not only was my business relations of the pleasantest, but in my personal contact with the different managers I found the same royal treatment that I had met with on my previous tour over the Orpheum Circuit.

(Signed) WILLY ZIMMERMANN.

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The most unique and sensational juggling and balancing act in existence.

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W. S. HARVEY AND CO.

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"A ROOM UPSIDE DOWN"

ASSISTED BY
THE DAINTY
COMEDIENNE

Miss Madge Anderson

Playing Klaw & Erlanger time.

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Church City Four

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RETURN FROM EUROPE

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ELLIS

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BLAMPHIN AND HEHR

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No Friends

A-B-C-D GIRLS

AN EFFECTIVE ACT.

HENDERSON'S, C. I., THIS WEEK

HAVE YOUR CARD IN VARIETY

GARRICK THEATRE, Wilmington, Del.

THE TALK OF THE CITY

STALEY'S "NIGHTMARE"

A ONE-ACT COMEDY WITH MUSIC, SPECTACULAR AND MECHANICAL NOVELTIES

HAMILTON HERALD, SEPT. 3: "The big hit of the bill, from a laughing standpoint, was a one-act musical comedy entitled Staley's Nightmare, in which Signor Giovani, a youthful comedian, makes a big hit. Joseph Madden as E. Z. Mark portrays the part of a man who is subject to nightmare, and the youthful member of the company, as his son, makes matters merry all the while. It is a case of a house of mysteries during the time the nightmare scene is on, and the manner in which little Giovani disappears and reappears causes all the fun. The clocks on the wall disappear at his bidding, and he falls through tables,

CAST of 7 PEOPLE

INCLUDING

Joe Madden,

Eva Thatcher and

Sig. Giovani.

Major A. J. Criqui,

Mlle. Martha Wise,

Will Graham.

fireplaces and safes without leaving an impression. During the act some good songs are introduced by Miss Eva Thatcher, Giovani and Mr. Madden."

WILMINGTON MORNING NEWS: "Staley's Nightmare" shows the possibilities of broiled lobster—when one overdoes it. The piece is cleverly arranged, carries plenty of special scenery and effects and opens up a line of original fun-making that scored a hit at both performances yesterday."

Book, lyrics and mechanical effects by Richard F. Staley, author of Staley & Birbeck's "Musical Blacksmiths," Staley's "New Transformation" Company, and a new three-act musical comedy, entitled "Between Twelve and One."

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ORIGINAL MUSICAL SKETCH COMPANY OF SIX
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WILFRED CLARKE, Lambs' Club, New York

WINNER OF BLUE RIBBON; WEARING SAME.
That Comedian

EDDIE LESLIE

Entertaining Entertainer.
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The Chameleon Comedian

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The ORIGINATOR of an ORIGINAL act

Will shortly visit America under Mr. Percy G. Williams' management

"There is at present but one Mr. Hymack; in six months there may be a dozen, all imitators, more or less clever, not one of whom would ever have thought of the thing for himself."—The London "Tribune," August 29, 1907.

Still the Talk of
New York

ORIGINAL AERIAL FLYING BUTTERFLIES.

BILLBOARD, Dec. 8, 1906. Unlike anything ever seen in New York, and by far the most sensational number ever shown at the Hipp., the most talked about feature.
NEW YORK WORLD, Jan. 6, 1907. The feature of the arena bill.
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JOSEPH W. CURZON, Manager and Originator.

CURZON SISTERS

New York Hippodrome's
Greatest Aerial Sensation
LATEST AERIAL INNOVATION.

ONLY A FEW OF THE PRESS COMMENTS:

NEW YORK PRESS, Dec. 6. A great feature.
NEW YORK JOURNAL, Jan. 8, 1907. A remarkable sensation.
NEW YORK CLIPPER, Dec. 5, 1906. Cleverly arranged, agreeably executed, immediately captured the audience, applause being hearty and sincere.
NEW YORK EVENING TELEGRAM, Nov. 29, 1906. A particular hit, because of originality.
Holding few weeks open in September only. From October 7th booked indefinitely.

THE ADVANCED BANJO ACT

BOOKED BY WILLIAM MORRIS, FOR THE

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Week Sept. 23—Academy of Music, Montreal.

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Joe F. Willard, Harry Bond and Co.

IN
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K.-P., UNION SQUARE, THIS WEEK.

BOOKED SOLID TO APRIL, 1908.

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Character Songs and Changes.

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SEPT. 23

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GRACE HAZARD

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"JUST KIDS"**RAWSON AND CLARE**FEATURED WITH "BON TONE."
PIRATES NEEDING TITLES, APPLY TO THE ABOVE. HAVE A FEW MORE.

PROGRESSIVE RAPID FIRE ACROBATS

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BILLED AS THE WORLD'S GREATEST JUGGLER IN PHILADELPHIA LAST WEEK.

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Big hit at Auditorium, Lynn, Mass., this week. Week Sept. 23, Mohawk, Schenectady, N. Y.

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WATSON AND LITTLEIn "A MATRIMONIAL BARGAIN." By
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BOOKED SOLID ON K. & P. CIRCUIT.
Sept. 23, Proctor's, Albany, N. Y.; Sept.
30, Proctor's, Troy.
P. S.—We Bought and Paid for this Act,
including the "Cocktails and Cherries"
"gag," so, PIRATES, LET IT ALONE.**ANNA
AND
EFFIE****CONLEY****"Ole Man Moon Girls"**

In Story-songs. Booked solid until Oct. 7.

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COLLINS AND HAWLEY

NEW STUFF

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Management ALF. T. WILTON.**GUS ELEN****The Famous English
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WEEK SEPT. 23.



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In Preparation, "Cell No. 7."**FRED KARNO'S Comedians**

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"A NIGHT IN AN ENGLISH MUSIC HALL" (with Billie Reeves, the original "drunk"), "A Night in the Slums of London," etc., etc., in repertoire.

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PHIL MILLSIn LEW BULLY'S nonsensical narration entitled "ORATORICAL DISTURBANCES"
Booked solid for 30 weeks.**BLACK AND JONES**

Eccentric Comedians and Dancers

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The unequalled "coon shouter"

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THE MOST ORIGINAL ANIMAL ACT IN THE WORLD.

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AMERICA'S PREMIER BANJOISTS

MABLE

KOLLINS AND KLIFTONEL PASO, TEX. (Orpheum), Sept. 25.
SALT LAKE CITY (Orpheum), Oct. 7.
DENVER (Orpheum), Oct. 14.LINCOLN (Lyric), Oct. 21.
SIOUX CITY (Orpheum), Oct. 27.
DES MOINES (Majestic), Nov. 3.OMAHA (Orpheum), Nov. 10.
WINNIPEG (Dominion), Nov. 18.
MINNEAPOLIS (Orpheum), Dec. 1."King Kollins is my original partner. All others working under the name of Folk and Kollins are bogus."
(Signed) "DAN POLK."

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Booked solid by our Mascot, Harry Leonhardt.
Verdict of press and public, bigger hit than the School Act.

A Military Spasm

German Comedy in "ONE"

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In a new bunch of talk in preparation by GILROY AND McCREE.
September 23, Gaity, Brooklyn. "Gee, Blutch made me laugh."

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WILLIAMS AND MELBURN

In a new act, "The Minstrel and the Maid." Direction of JACK LEVY.

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Have Your Act Illustrated

...OR...

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If you are, this is the best protection

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Direction WESLEY & PINCUS.

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In their New Comedy Act,

"THE SCOTCH TOURISTS"—This week, Bijou Theatre, Parisville, Ohio.

A novel idea, pleasing and artistic, and a valuable
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E. F. ROGER, Resident Manager,

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This week, Hathaway's, Malden, Mass.

IN VAUDEVILLE TOURING THE COAST, WESTERN STATES' TIME.

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PHUNNYMAQUETER AND PATTEN MERCHANT.

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"A Modern Rip Van Winkle."

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ASK

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 MATTHEWS AND ASHLEY. "EVEN WILLIE HAMMERSTEIN LAUGHED." "A SHAK-UP IN CHINATOWN."

Geo. E. Murphy &
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We have open time, ask Wilton.

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Greatest Living Gymnasts. Acme of Gymnastic Comedy

Will arrive in America Sept. 28th. At liberty Oct. 7th onward. Four years since this act played Variety Theatres in America. Address care VARIETY.

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IN VAUDEVILLE.

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DeVelde & Zelda
 Artistic Equilibrists

En Route, Cox & Reich County Fairs, Oct. 12.

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REID SISTERS

The Prettiest, Daintiest and Best Acrobatic Dancing and Singing Act in Vaudeville. Always WORKING.

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Look out for announcement of my New One (This Space Next Week)

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Mr. AND Mrs. Frank E. Terrill

IN THE MILITARY MUSICAL COMEDY,

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Special Scenery and Effects.

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Always giving the Best Style of Refined Comedy and High Class Vaudeville.

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William Morrow and Verda Schellberg

In Character Singing Comedy Playlet
 "HAPPY'S MILLION."

15 MINUTES IN "ONE."

1,000 lbs. excess baggage
 carried and used on the
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TWO MEN; ONE WOMAN

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EN ROUTE WITH
Orpheum Road Show
WEEK SEPT. 23
Orpheum, Brooklyn

**OLLIE YOUNG AND 3 BROTHERS**

The Leading Hoop Rollers.
Time All Filled with Klaw & Erlanger.

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Funniest Blackface Act in Vaudeville

"That Minstrel Man"

Original Songs—Original Comedy. Booked solid season '07-'08—ORPHEUM CIRCUIT
NOW. BIG HIT EVERYWHERE.

**JACK and
CLARA**

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GOOD COMEDY ACT OPEN FOR BURLESQUE. BOTH PLAY PARTS. ADDRESS CARE VARIETY.

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(Mgr.) "I like your Act, but my House is small,
And I cannot pay that figure."
(Artist) "If you like my Act, and your House is small,
I'll wait until your House is bigger."

ALF T. WILTON, Director.

St. James Bldg., New York.

(P.S.) SUNDAY, 22, YORKVILLE THEATRE, NEW YORK CITY, ALL WELCOME

Frank Fogerty

"Aint I Right, Boys?"
The Dublin Minstrel

Booked Solid until June, 1908. K. & P. Circuit

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NEW ACT IN ONE "DENNY'S DILEMMA"**

Partly Irish—But contains no reference to "A. P. A.," "Orangemen" or "Cripples Lie Down."
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BIG SUCCESS IN THE WEST.

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The Gagneux "The 5 Majors"

JUGGLERS,
Producing their own originalities.
Western States Vaudeville Association.

Lillian Tyce

Orpheum Circuit, Sept. 8, '07.

JANE GILBERT

With MAX TULLY in "Stop, Look and Listen"
COLONIAL, week SEPT. 23

COCCIA and AMATO

NOVELTY DANCING SKETCH.

"The Mixer and the Maid."
IN VAUDEVILLE.

MILLER AND McCAULEY

Present "AT THE CAFE ENTRANCE"

FIRST TIME EAST.

Special Scenery.

OPEN TIME DECEMBER 9TH.

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**GRACE F. "THE AUTOMOBILE GIRLS" EDNA
BURKE AND URLINE**

Comediennes.

Conversation and Songs. 15 MINUTES IN "ONE."

PASTOR'S, WEEK SEPT. 23.

PERMANENT ADDRESS, 119 E. 14TH ST., NEW YORK CITY.

**A GYMNASIO DISPLAY WITHOUT AN EQUAL.
HENRY POTTER AND HARRIS MAY
NOW ON ORPHEUM CIRCUIT.**

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"HINDU NEGROMANCER"
Direct from Bombay, India.
PASTOR'S THIS WEEK.
Managers and agents in-
vited.

माणकशाहः मुंबई-हिंदुस्तान.

The Regular Fool Talker

JAMES J. MORTON
Advantage Vaudeville is Advanced.

GRAY AND GRAHAM

IN VAUDEVILLE.

Have Your Card in Variety

Eckhoff and Gordon

THE MUSICAL LAUGH MAKERS

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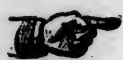
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Do you know that you should know that now it is known that



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Was the first in the field to introduce with great success the following song hits at the MADISON SQUARE ROOF GARDEN, NEW YORK CITY, THIS SUMMER in "THE MAID AND THE MILLIONAIRE," now being sung by all the well known artists.

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HARRY VON TILZER
NEW YORK.

F. B. HAVILAND
NEW YORK.

"Brother Noah Gave Out Checks For Rain"
TO HEAR ME SING

"Mariutch At Coney Island"
AND I SAY

"That's Gratitude"

To these three publishers for giving me these songs. Season 1907-08 with M. M. Thiese's "Rollickers." The proof of success is the goods you carry with you.

THE NOSSES
170 W. 47th St.,
New York.



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Week Sept. 23, Poli, Worcester, Mass.
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America's Original "That Bad Boy," Late
Fred Karno's "Night in an
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PERKINS, Bell Boy, Gus Hill's "Around the
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MINIATURE FIREMAN in Ritchie Hearn's
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256 W. 97th St., New York.
Phone 2188 Riverside.

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THE MAN WITH THE DUCK NOSE.

ODELL AND KINLEY

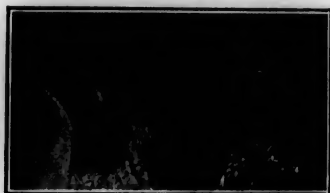
Presenting PIERROT AND PIERRETTE.



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Audacious antics, playful pranks,
Stamp of approval from critics and
cranks.

It isn't the name that makes the act—
It's the act that makes the name.



THE KING OF IRELAND, JAMES B. DONOVAN

AND
RENA ARNOLD

QUEEN OF VAUDEVILLE.
DOING WELL, THANK YOU.

HARRY EARLE GODFREY and VETA HENDERSON

"A Daughter of the Gods."
Direction JACK LEVY.

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3 Big Enterprises

BERZAC AND "MAUD"

Orpheum and Keith Circuits—46 Weeks.

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LARKIN and BURNS

Premier Eccentric Acrobatic Dancers.

Now playing Western States time.

JOHN C. SALLY

Rice and Cohen

Presenting "A Bachelor Wife."
SEPT. 23, CHASE'S, WASHINGTON.

Austin Sisters

Hurtig & Seamon's
"NEW YORK TOWN" COMPANY.

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RICE & PREVOST

"Bumpy Bumps"



Morris and Morris

Up-to-date Quick-Fire Grotesque in

"Fun on a Broom Handle"

BOOKED WITH KLAU & ERLANGER, SEASON
'07-'08.
Representative, GEO. HOMANS, St. James Build-
ing, New York.

THE AL WATSON COMPANY

Presents
Al. Watson's Own Original Comedy Sketch,
"THE DOG CATCHER."
THE CAST.

Jack, the poundman.....Al Watson
Liz, Jack's steady girl.....Aline Wallace
Miss Dot Wise, college girl.....Adelaide Keith
Jack, the dog.....Himself
Scene—Apartments of Miss Dot Wise.
PLAYING WESTERN STATES TIME.

MAX GRACE

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ACROSS THE POND.
Address Empire, Johannesburg, S. A.
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IN VAUDEVILLE.

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THE VENTRILOQUIST WITH A PRODUCTION.

Ed. F.

REYNARD

And His Famous Mechanical Figures.
Week Sept. 23, Keith's, Jersey City, N. J.

MAY TULLY & CO.

IN "STOP, LOOK AND LISTEN."

Most talked of act in Vaudeville.
Booked solid with the United Booking Offices.

Elinore Sisters

in new act in ONE, season of 1907-8, entitled
"THE ACTRESS AND THE MAID"Copyright Class D, xxc, No. 9891.
Direction of Geo. HOMANS.WHO IS THE BEST JUGGLER YOU EVER SAW?
YOU FLATTER ME

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With Joe Weber's All-Star Company. Open
Weber's Music Hall, October 7.

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FAMILYWORLD'S MOST MAR-
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Original Up-to-date Gymnasts and Contortionists.
Meeting with success on the Western States
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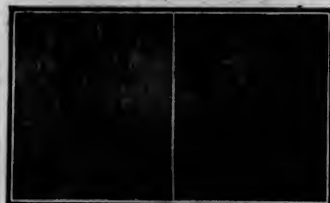
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"THE NARROW FELLER."

10 MINS IN "ONE."

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REFINED COMEDY.

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NELLO (JUGGLER)

Assisted by MME. NELLO.

An act that always makes good.

F. Daly Burgess

Doing it alone once more and always making
good. What do you think of that?

Work and Ower

Season of 1906-1907, with ORPHEUM ROAD
SHOW. Season 1907-1908, KEITH & PRO-
CTOR'S.Chris
RichardsEngland's
Eccentric Comedian
Sept. 23, Orpheum
Los Angeles
MARINELLI, AGENT.

LOTTIE GILSON and SULLY DUFREE

(The Little Magnet)

PLAYING WESTERN STATES CIRCUIT.

JIMMIE LUCAS

"The Boy With the Dialects."

Booked Solid Until May 1.
Address care VARIETY.

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BURLESQUE ECCENTRICS.

N. Y. Hippodrome, indef.

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Gartelle Bros.

SKATORIALISM

HOMER B. MASON
AND

MARQUERITE KEELER

Not "That" Quartet or "The" Quartet, but A
Quartet.

BUCKEYE STATE FOUR

Favorite Exponents of Harmony and Song.

ASK WM. JOSH DALY.

GAVIN, PLATT
and PEACHESPresenting
"THE STOLEN KID."

Harry Brown

THE COLORED COMEDIAN AND SONG
WRITER.

Meeting with success in England.

Address "The Performer."

28 WELLINGTON ST., LONDON, W. C.
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DUNEDIN TROUPE

The world's most marvelous aggregation of ar-
tistic acrobatic cyclists, whose feats of daring
and skill commence where all others stop.Marinelli Agency. Booked up for life. Jas.
E. Donagan, Mgr.

AN ORIGINATOR, NOT A PIRATE.

C. W. Williams

The up-to-date AMERICAN VENTRILOQUIST,
presenting his novel sketch, "THE DOCTOR'S
BUSY DAY," an act that makes them sit up and
take notice. Proctor's, Albany, this week.

GLOVER WARE'S

"Village Choir"

Joe Cook and Bro.

The Juggling Kids.

JACK LEVY, Agent.

They pulled it! Who? JIMMY AND CELIA.
and it is a big laughing hit. "Tim Flanagan's
Flirtation," by Fred J. BEAMAN. Our last
name is

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Fred Karno Co., "A Night in English Music Hall."

TIME ALL FILLED.

Ein Abend in einem Amerikanischen Tingle-Tangle
Now Playing Klaw & Erlanger for 30 Weeks.SUTTON
AND SUTTONThe Rube and the
Living PumpkinWeek Sept. 23
Dewey, N. Y. CityAll Agents Invited. Address Dewey
One Week

Russell AND Held

The Dancer

and

THE LADY MAGNETIC.

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Week Sept. 23, Poli's, Scranton, Pa.

Mr. & Mrs. John T. Powers
"THE PLAYERS"Sullivan-Considine tour until November. Man-
agement ALF T. WILTON.

MR. AND MRS.

TRUESDELL

Time all filled.

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147 W. 45th St., N. Y. City.THAT NATURAL JEW COMEDIAN WITH THE
BIG VOICE.

FRED. RUSSELL

Signed season 1907-08 with Rents-Santley Co.

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HEUCK & FENNESSY'S
"EMPIRE SHOW"

DIRECTION W. H. HISS.

AL. ZIMMERMAN

Character and Singing Comedian.

"BIG DOT SO"

CONNOLLY and KLEIN

Singers, Dancers, Talkers, Piano Comiques

The Sensational Acrobatic Comedians

MONTAMBO and HURL-FALLS

The Peer of Comic Acrobats

EMMA WESTON

CONTRALTO, THAT'S ALL

IMHOF and CORINNE

"IN A STRANGE HOTEL"

THE TWO EXTREMES.

ED. JEANETTE

JOHNSTON and BUCKLEY

"Why, Ker-Soit-ny"

LEW H. SPOOLER

MUSICAL DIRECTOR

AND

ROGER IMHOF

Week Sept. 23—Buckingham, Louisville.

"FAY FOSTER" CO.

Everything new but the name.
Nothing old but her fame.

Direction of JOSEPH OPPENHEIMER

FRED LEWIS and MARTHA CHAPIN

In a Pot Pourri of Rollicking Comedy, Singing and Dancing.

Lena Lacouvrier

THE STATELY SONGSTRESS

JOE DILLON and MARTY MOORE

The Real Burlesque Comedians in Their New and Original Idea, "A Single Tomato Graft."

"VASS ISS"

Harry L. Cooper

"DUTCH" COMEDIAN.

Marvellous Hiltons

Premier Comedy Acrobatic Bicyclists

GLOIE ELLER

PRINCIPAL BOY
Producer of Novel Musical Numbers

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Stage Director and Author of Production

The Singer of Advanced Songs

JOSIE AINSLEY

Warbling Every Week in Advanced Vaudeville.

Week Sept. 23-25, Des Moines; 26-28, St. Joe.

"New Century Girls"

JOHN MOYNIHAN, Manager

LOUIS PRITZKOW

Character singing comedian and yodler, in his wonderful impersonations of Wm. J. Scanlan and J. K. Emmett; also introducing his latest composition, "Papa's Baby."

BERT BOHANNON and MAY COREY

Presenting their pictorial novelty and featuring their latest success, "The Man Who Fights the Fire."

PRINCIPAL COMEDIAN

J. F. McCABE

The funny little Irishman.

CHAS. BELLE

LEVINE and HURD

THE NOVELTY COUPLE

TOM BARRETT and MAY BELLE

In a travesty entitled "Only a Volunteer," Third Season.

KEATON

JOE, MYRA, BUSTER, JINGLES and LOUISE.

Important to Managers—Buster will be 16 years of age Oct. 14, 1909. Address the man with the wife, the table and three kids. Address care of Comedy Club, or Ehrlich House, 229 West 38th St., N. Y. City.

WEEK SEPT. 23—STAR, ST. PAUL.

THE \$10,000 BEAUTY SHOW

"Miss NEW YORK, Jr."

Greater Than Ever One Solid Hit

I. H. Herk, Mgr. Harry Rose, Bus. Mgr.

GEO. LEE

Perry and White

In "MISUNDERSTANDINGS"

LOOK HERES I'M

Abe Reynolds

HEBREW COMEDIAN

Davis and Davis

SKATORIAL ARTISTS

Introducing Buck Dancing on Roller Skates

Dave Ferguson

LIGHT COMEDIAN

The Esterbrooks

NOVELTY INSTRUMENTALISTS.

Ampere

KING OF ELECTRICITY

Dave Nowlin

THE MAN WITH THE FLEXIBLE VOICE.

WEEK SEPT 23—STAR, BROOKLYN.

SAM A. SCRIBNER'S

"BIG SHOW"

Happy Tom Robinson

Always Easy—Everybody's Friend.

F. W. SEELEY

Curtin Blossom

Acrobatic Comedy Sketch.

BOWEN and LINA

Comedy Horizontal Bar and Casting Act

Mr. and Mrs. Burmaster

Geo. C. Johnson

Producer of Sam Scribner's Big Show

The Only Act of Its Kind

FALARDO

THE INSTRUMENTAL MAN

The 4 Hodges

THE MONARCHS OF MUSIC

WEEK SEPT. 23—GARDEN, BUFFALO.

WEBER & RUSH'S
"PARISIAN WIDOWS"

Musical Comedy in Two Acts

LOUIS HARRIS . . . Manager

MORT FOX

RALPH EDWARDS and PAULINE WELLS

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JEANNE BROOKS

STOLEN SWEETS

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SINGING COMEDIENNE

Keith Circuit

Address care VARIETY

WEEK SEPT. 23, WALDMAN'S, NEWARK.

ABE LEAVITT'S
RENTZ-SANTLEY CO.

CARL ANDERSON Stage Manager.

ED. I. PERINE

MUSICAL DIRECTOR.

Writer of "Hunting" and "Broadway Girls."

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The Country Kid & the Society Belle

ROSCOE and SIMS

Comedy Musical Artists

MARSHALL and KING

America's Daintiest Dancers and Singers

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PRINCIPAL COMEDIAN

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Originating the character Mrs. McTrouble

EDWARD OLIVER

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The natural Hebrew comedian with the big voice

CHAS. D. WEBER

ECCENTRIC JUGGLER

B and E
STANDS FOR

Bush & Elliott

Per. Address, 1236 42nd St., Brooklyn, N. Y.

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"The Man from Georgia"

ZOUBOULAKIS

Musical and Plastic Artist.
Presenting two novelty acts that are away from anything else. Close in "one."

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It is a source of pleasure to Advertise Success.

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ALF. T. WILTON, Agent
ST. JAMES BUILDING, NEW YORK.

Pete Curley

PRINCIPAL COMEDIAN.

The Behman Show.

Management, Jack Singer.

Season 1907-08.

STUART BARNES

Direction GEO HOMANS.

ONE BIG HIT

THE MAN WITH A THOUSAND SONGS

WILLIAM A. DILLON

WRITER OF

"Every Little Bit Added to What You've Got Makes Just a Little Bit More"

EXTRA ADDED ATTRACTION, Bennett's Theatre, Hamilton, Ont., Week of September 2d

Hamilton "Times" said:

"William A. Dillon made the hit of the evening with his songs. On account of the large amount of 'talking' done, Mr. Dillon had his say in rhyme, and his songs were certainly good. He was given a hearty encore for his own composition, 'Every Little Bit Added to What You've Got Makes Just a Little Bit More,' and in response giving a side-splitting burlesque on the celebrated Scotch songster, Jack Lorimer, who is well known to Hamilton theatregoers."

Sole Representative, JOS. F. VION, Room 233, Knickerbocker Theatre Building, NEW YORK CITY

KEITH-PROCTOR'S 23d STREET, WEEK SEPT. 16th

KEITH'S, BOSTON, WEEK SEPT. 23d

Forty Pages

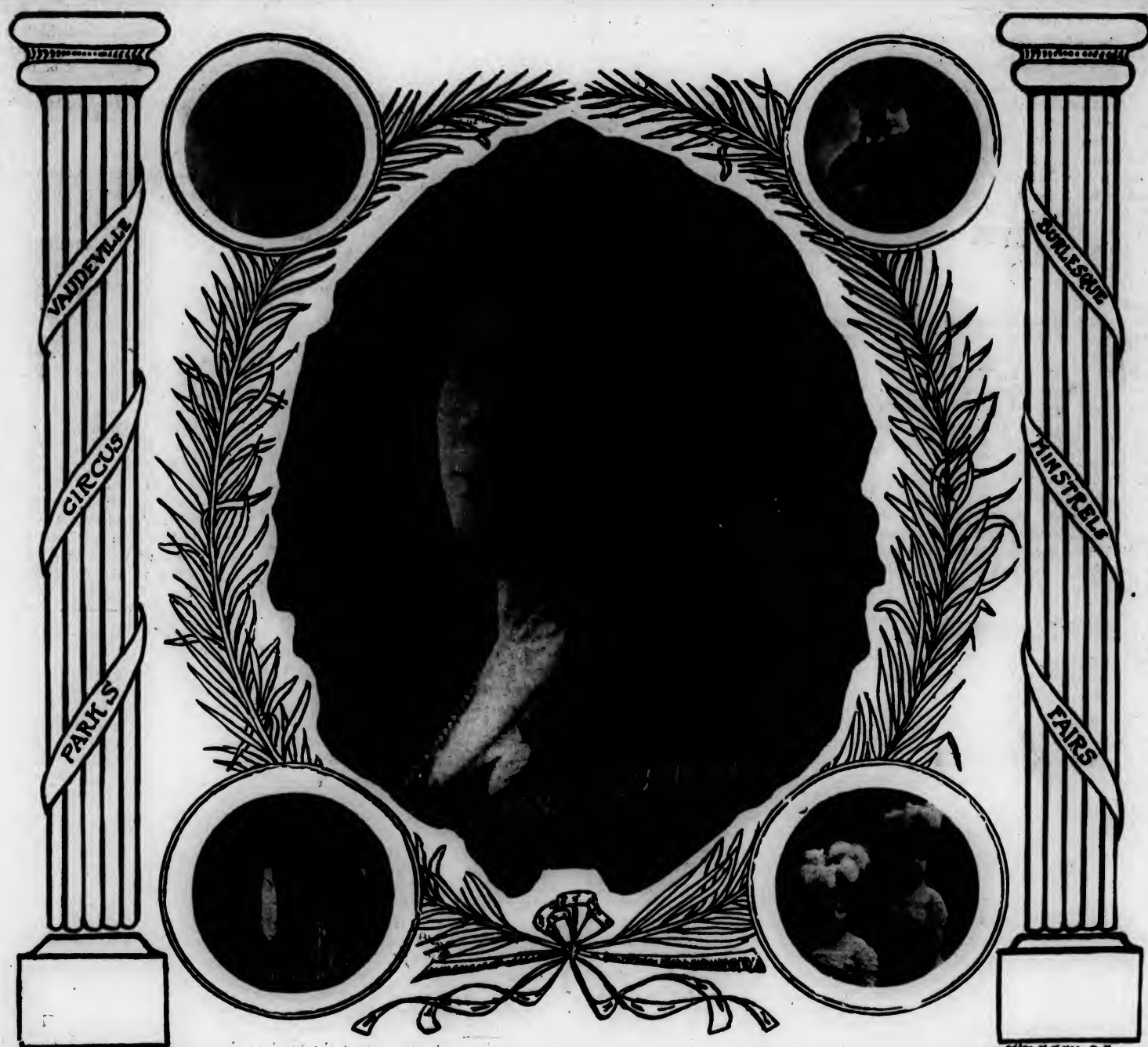
TEN CENTS

VARIETY

VOL. VIII., NO. 3.

SEPTEMBER 28, 1907.

PRICE TEN CENTS.



VAUDEVILLE MAGNATES HOLD CONFERENCE

The Prominent Managers of the United Booking Offices Meet for a General Confab.

On Wednesday afternoon all the more prominent managers attached to the United Booking Offices had a heart-to-heart talk at the Holland House, lasting over two hours, and another session was on the tapis to be held on Thursday.

Managers from all over the country were present, and this lead to a belief that something of unusual importance was under discussion. Street rumors said that the presence of E. C. Kohl, Geo. Middleton and Harry Davis portended "great happenings," but no details of moment were given out at the offices of the United.

Other than the managers mentioned, there were at the conference: B. F. Keith, Percy G. Williams, Martin Beck, William Hammerstein, Max C. Anderson, J. H. Moore, M. Shea, John J. Murdock, A. Paul Keith and S. Z. Poli. All of these managers are located in cities where Klaw & Erlanger have placed or announced "Advanced Vaudeville."

One purpose of the meeting, according to report, was that some decisive action would be taken in concert, by the United men to attempt to smother the opposition. It has been common talk for the past ten days that the United managers were resting in a state of security at this point of the vaudeville struggle under the strong conviction that their opponents had been erased as lively competition.

Another conjecture was that the former "legitimate" scheme would be revived and a company formed of the United managers to present attractions against the "Syndicate," report saying that the vaudeville invasion by Klaw & Erlanger had weakened their affiliated forces in the legitimate houses.

E. F. Albee, general manager of the United, denied both these reports when seen in reference to the gathering, he said: "It is the first time since the season opened that we have had a meeting, and it was nothing more than a general discussion. Our managers were unanimous in reporting good business, better at this season of the year than ever before experienced, and the outlook points to even better results. We think this season will be the record one for us."

"SPANISH DANCERS" CLOSED.

Well, "The Congress of Spanish Dancers" has adjourned. It was an expensive session while it lasted. Klaw & Erlanger are reported to have paid the collection \$1,200 weekly, although this is said to have slowly dwindled down until it reached \$350 when the act closed at the Grand Opera House, Brooklyn, last Saturday, "by request."

The difference in weekly pay received is reported to have been caused by a desire on the part of Klaw & Erlanger to recover some \$3,000 advanced to M. B. Leavitt, the manager and importer of the "Congress." The balance remaining of this amount at the precise moment when vaudeville discovered the dancers were overcrowding the dressing rooms, it is

said, makes up the settlement of the contract for the period beyond, and which will not be played.

Mr. Leavitt has made no statement of the slight placed upon his imported number, which at odd times during its travels over the "Advanced Vaudeville" circuit, opened the show.

TORONTO DOESN'T OPEN.

"Advanced Vaudeville" will not open in Toronto, Canada, on Monday as announced. In the early part of the week the Alexandria Theatre Company, which owns the new Royal Alexandria Theatre in the Canadian city, where Klaw & Erlanger expected to place their bills, sent word to New York that under no circumstances would it permit a variety show to be given.

Frank Clark had been selected as manager, paper had been printed and the bill, which the Karno Comedy Company headed, laid out. Mr. Clark's orders to leave for Toronto were countermanded and the bill was held intact until late in the week in the hope that the objections of the company could be removed. All attempts failed and the acts booked for the Alexandria may have to "lay off" in consequence.

The lease for the Royal Alexandria was held by the Shuberts and provided for the playing of high class attractions. The theatre represents an outlay of \$410,000. The investors say they would not jeopardize the money by playing vaudeville.

Through the decision not to allow vaudeville to be given and the probable cutting off of the supply of first-class legitimate attractions a policy of stock will be inaugurated.

At the offices of the United States Amusement Company, which took over the lease from the Shuberts, it was said that vaudeville might still be seen at the Royal Alexandria in the near future.

OAKLAND'S ORPHEUM'S OPENING.

San Francisco, Sept. 27.

The new Orpheum Theatre at Oakland will open September 30 with the following bill in the order of appearance: Four Arcades, Miss McLloyd, Lillian Burkhardt, "Sunny South," Mr. and Mrs. Jimmy Barry, O'Hana San, Fred Ray and Co., Mason and Bart, and pictures.

The opening of the Oakland house will give acts from five to six weeks on the Coast, when playing the Orpheum circuit. Some of the present numbers on the Oakland bill will be retained for the second week, and this course pursued right along.

BACK AFTER TEN YEARS.

Buffalo, Sept. 27.

After an absence from the variety stage of ten years, Sam Collins will appear at Shea's next week in a monologue.

Charles Fitzpatrick, in the United Offices, has charge of the bookings for Frank A. Keeney's two theatres; also the Doric, Yonkers, and the Johnstown, Pa., house.

SAYS "REAL FIGHT" WILL COMMENCE OCTOBER 7th

Klaw & Erlanger State from That Date More Expensive Bills Will be Given on Their Circuit, and the Struggle Really Commence.

This week at the headquarters of Klaw & Erlanger's "Advanced Vaudeville" Circuit, the statement was made that commencing October 7th, more expensive vaudeville shows than are now being presented would appear at all of their houses.

It was also said that that day would mark the commencement of the "real fight," and from then on only the best and biggest shows would be offered, even in the smaller towns.

No bill, without any city being excepted hereafter, it was said, would cost less than \$5,000 for the week. It was also intimated that there would be an \$8,000 vaudeville show at the Duquesne, Pittsburgh, for the week of October 7th, and that the opening program for the Auditorium, Chicago, commencing Oct. 13th, would not figure up less than \$10,000.

Denials were made of reports that any of the present K. & E. houses would close. Newark, Springfield, Worcester, Rochester and Buffalo, cities where K. & E. have theatres playing their vaudeville, have been connected with reports that either one or all would be shortly discontinued for variety entertainments, but this was denied.

It was stated that while Klaw & Erlanger were not in vaudeville for their health, the returns from the circuit are proving satisfactory, and the present list complete would be continued.

ROAD SHOWS STARTING OUT.

On Monday the first of Klaw & Erlanger's "Advanced Vaudeville" travelling shows will open a week's engagement at the Vendome Theatre, Nashville, Tenn.

It will be composed of the same acts playing this week at the Sam S. Shubert, Kansas City, and will be made up as follows: Adelaide Herrmann, Willy Zimmermann, Ray L. Royce, Canfield and Carleton, Mosher, Houton and Mosher, Stanley and Cogswell, Mills and Morris and pictures.

For the week of Oct. 7 the show will play at the Lexington Opera House, Lexington, Ky., and Oct. 14 a week's stand will start at the Victoria, Dayton, O.

Beyond this no further time has been laid out at present. If no future dates off the regular K. & E. Circuit are forthcoming the act will be replaced on the weekly route sheet once more.

The bill playing at the Garrick, St. Louis, next week, headed by Hardeen (return engagement) will also take to the road at the conclusion of the stay, playing the Grand Opera House, Sioux City, Ia., week Oct. 7; Foster's Opera House, Des Moines, week Oct. 14; Greene's Opera House, Cedar Rapids, week Oct. 21; Boyd's Theatre, Omaha, week commencing Oct. 27, returning to the Sam S. Shubert, Kansas City, on Nov. 3 for another week and spending the week of Nov. 11 at the Grand Opera House, Rockford, Ill., then going on the regular

time again, playing the Shubert, Milwaukee, week, Nov. 17.

Besides Hardeen, the bill will have Vinie Daly, James Harrigan, "The Country Choir," The Glinserettis, Hawthorne and Burt, The Labrakans and pictures.

The third show will open at Toledo and will be composed of Karno's Comedy Company, Sa-Heras, Willie Hale, J. Francis Dooley and Company, Radie Furman, Burton and Brooks, Forrester and Dog, and pictures.

AUDITORIUM ADVERTISED.

Chicago, Sept. 27.

"Real Advanced Vaudeville" is advertised to appear at the Auditorium on Oct. 13 under the management of Klaw & Erlanger.

In the scale of admission printed the gallery is listed at 15 cents, balcony 25 and the other item is "1,500 orchestra seats at 50 cents."

For matinees the admission outside the gallery is 25 cents to all parts of the house.

BECK A PRODUCER.

On Thursday night at the Union Square, occurred a "try out" for "La Sextet," a singing production made by Martin Beck, general manager of the Orpheum Circuit.

Six Italians compose the Sextet, and airs from grand operas are rendered. It will open at the Orpheum, Kansas City, on Monday.

BUTT WANTS THORNTON.

James Thornton has received an offer through Jenie Jacobs, the agent, to play the Palace, London.

Miss Jacobs is waiting to hear from the monologist, Alfred Butt, the Palace manager, insists upon a signed letter from Thornton four weeks in advance of the engagement to the effect that he will play it.

MAYBE THATCHER AND RIGBY.

San Francisco, Sept. 27.

Geo. Thatcher and Arthur Rigby, both blackface players, were in the city at the same time.

If the wheel turned around to send "Thatcher and Rigby" on the road together with the former Thatcher-Ernest piece, it would not be unexpected.

\$400 FOR BALLOON RIDE.

St. Louis, Sept. 27.

Carl Meskel and Oscar Erbslach, who will pilot the German entries in the international balloon races to be held here Oct. 23, have offered to carry passengers in their balloons over the course at \$400 a head.

These men have a record of covering 650 aerial miles, and if they duplicate this performance the rate of travel will figure out at about 60 cents a mile. No one has yet appeared to buy the privilege.

VARIETY

A Variety Paper for Variety People.

Published every Saturday by

THE VARIETY PUBLISHING CO.

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Editor and Proprietor.

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Chicago Opera House Block
(Phone, Main 4880).
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SAN FRANCISCO OFFICE,
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49 Rupert St., W.

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Vol. VIII. SEPTEMBER 28. No. 3.

The Francelias missed the show at the
Novelty Monday afternoon, owing to a
wreck on the Pennsylvania.

Kathryn McDonald, chief clerk in P. G.
Williams' offices in the St. James build-
ing, intends to enter in the "Herald's"
Fluffy Ruffles contest. Miss McDonald
is the first young woman in local vaude-
ville to wear a "Fluffy collar."

Since Bailey and Austin joined a musi-
cal piece, their former act has been con-
tinued as "Bailey & Austin's American
Beauties." The act is the same, except-
ing for change of principals. It is at
Keeney's, New Britain, this week.

M. B. Curtis, the Hebrew character
actor, who has been in retirement for sev-
eral years, will make his reappearance in
vaudeville at a Sunday concert in the K.-P.
125th Street Theatre, using a condensed
version of "Samuel of Posen" as his
vehicle.

Terley, a foreign act, who has been
over here before, will reappear on Oct. 7
on the K. & E. circuit, booked by B. Ober-
mayer. Mr. Obermayer has also Smer-
alada and Senitzka, a foreign "sister" act
under contract to play the same time
commencing in December.

Through a wreck, Conn. Downey and
Willard did not arrive in Salt Lake City
at the opening of their engagement there
until 9 p. m. Monday evening. Manager
Jennings, of the Orpheum, had a carriage
at the depot and the act appeared the same
night without rehearsal.

The Okabe Japanese Troupe of acro-
bats, performing at the New York this
week, is two members short of the regu-
lar number owing to the Gerry Society's
age limitation. These youngsters who can
not appear are said to do triple somer-
saults.

Among the passengers who sailed last
week on the "Amerika" was Bertha Alis-
son, the vaudeville soprano singer and the
wife of William Cutty, manager of the
Six Musical Cuttys. She was on her way
to Paris to complete her musical education
under the tuition of Jean de Reszke.

Mrs. Jennings will travel with her hus-
band hereafter. He is at the Orpheum,
Reading, this week.

Elizabeth Banks, of the Banks-Breazeale
Duo, who was injured in a railroad wreck
on the Canadian Pacific between Ottawa
and Hamilton, Can., September 7, will re-
sume work with the act at the Temple,
Detroit, Monday. In the interval of Miss
Banks' illness, Bernice Breazeale played
alone at Hamilton and London, Can.

Edna Luby left "The Follies of 1907"
in Baltimore Saturday night and is the
week playing at Davis' Grand Opera
House, Pittsburg. in her old vaudeville
specialty. She was billed as the headliner
at Hurtig & Seamon's Sunday night con-
cert, but a sudden call from the Davis
house, sent her direct from Baltimore to
Pittsburg.

N. J., and the act is playing on the
Maurice Boom time in Pennsylvania. The
sketch was booked to open on the Sulli-
van-Considine circuit Aug. 31, but Mr.
Whitman's illness prevented.

Mabel Grant, a chorus girl in the
"Boston Belles," was suddenly jumped to
the role of prima donna in that company
the latter part of last week while the
show was playing St. Louis. She replaced
May Bryant, who retired from the com-
pany, for what reason could not be
learned. Miss Bryant, who is the only
girl in the chorus who was with the same
company last year, did nicely in the lead-
ing role.

Eltinge, the impersonator, has been
booked for 35 weeks by the United Offices,
and Mr. Eltinge is paying no outside agent
any commission. Several agents placing
acts with the United were interested in
Eltinge recently, and attempted to secure
time for him. All failed. One morning
Mr. Eltinge walked through the crowd of
his former representatives, interviewed the
head of the Offices, and walked out again,
passing through the same collection, with
the contracts in his pocket. He had been
sent for, and transacted his own business.
A meeting of indignant agents convened
immediately, but the "inside door" open-
ing, the rioters dispersed.

A critic in the London *Daily Telegraph*
makes this reflection.

"Why does the raconteur always come
from America? How is it that we must
ever take him with New York garnish and
Philadelphia sauce? Time was that the
music hall stages of this country were
able to give us some Englishman—or a
"Pawky" Scot—who kept us in merry
humor by the force of his native wit.
All that is changed. If a born Briton
comes on in evening dress and commences
to tell stories in a large variety hall there
is immediately a suspicion that the en-
tertainment is going to be slow."

The compartment set aside for the
agents in the United Booking Offices has
been named "the schoolroom" by the com-
mission men. Two rows of small flat-top
desks are fastened to the floor, and while
no agent is neglected, there is only one
sofa in the room. This has been placed
as an inducement to have the agents call
early, and it serves its purpose. There is
a legend in "the schoolroom" "piped up"
since "school" opened, that a better price
can be obtained for acts while sitting on
the sofa than behind a desk. When the
hustlers after acts are alone there are
great doings, each telling the other what
a good agent is like and no two descrip-
tions corresponding. When a manager or
a manager's representative (most often
the latter) appears one of the "five per
cent. boys" calls out: "I have Blank and
Blank for week of Sept. 30"; another
screams, "Who want Jim Jams in 'one'
for week Oct. 7?" while still another
yells, "Can give three-hundred-eighteen-
minute - good - comedy-three-people-sketch
special-set-big-hit-down-the-line-week 30."
When the selection has been made once
again the "school" resumes its studies of
"Prof. Slick's compounded reports on the
real reason why some agents are favored."

THE LATEST "COPY ACT"

The latest "copy act" in vaudeville is the New York "Clipper," the fossilized,
mildewed sheet, whose editor's most aggressive action is the drawing of his salary,
and whose chief executive lacks the force and originality to take the initiative in
any undertaking more important than the opening of the morning's mail.

Some time since "The Clipper" copied VARIETY'S style of handling news
matter. This did not interest us particularly, for the established policy of "The
Clipper" made the printing of actual news an impossibility.

But this week "The Clipper" goes a step further in its panicky efforts to bolster
up a fast failing circulation and commences a "New Act" department, purely an
invention of our own. "The Clipper" is doing this to reinstate its advertising depart-
ment with the variety artist. Will "The Clipper" please publish what it ever did
for the variety artist who supported it for years, except to refuse him credit when
he needed it most?

And we will gratuitously pass along this bit of valuable information to "The
Clipper" editor, who seems sadly in need of instruction in modern methods—the
secret of what success VARIETY has met with is not its criticism, but its news.
We are not criticizing for managers or agents. We do not presume to think that
any newspaper man has a knowledge of vaudeville acts which will prove of specific
value to vaudeville managers or agents. They have been in business for years, and
they know their own business.

"The Clipper" has been in existence quite a while, too, for 54 years, to be exact,
but it does not seem to be quite sure whether or not it knows its business yet. At
least it seems ready to appropriate any suggestion from its contemporary's methods.
If the honored Frank Queen, who founded the paper, were alive to see the mess his
successors have made of his original work, he would probably be moved to buy up
the outstanding stock of the corporation and send "The Clipper" to a permanent
resting place on the scrap heap.

We didn't mind "The Mirror" pilfering our "New Acts" idea. As far as vaude-
ville is concerned, the hearse is waiting for "The Mirror," but "The Clipper's" latest
move angers us, not because we think it will be harmful to VARIETY, but because
we do not care to earn "The Clipper's" editor's salary for him.

The National Theatre in San Francisco,
with a seating capacity of 1,800, is play-
ing to capacity audiences at every per-
formance. In this connection it is a cu-
rious fact that the house never advertises,
either by passes, billboards or newspa-
pers. The only advertisement is the show
itself.

Will H. Sloan closed with "The Green
Bird," a summer production played in
Boston, and will re-enter vaudeville in
"The Plumber." Instead of Yolande Wal-
lace, Mr. Sloan will have for chief sup-
port Julia Folland, and the company will
also include Kitty Hamilton. Alf. T. Wil-
ton has the act.

Percival O'Malley Jennings, the princi-
pal of "A Night on a House Boat," and
Florence S. Roach, of "The Belle of May-
fair" Company, were married last Monday
by the Rev. J. F. Moyer at Reading, Pa.

Paulinetti and Pique after filling
vaudeville engagements on the Continent
are due to arrive here next week for an
American tour. This will be their first
visit in four years. The pair are booked
until next July on this side of the water.
They will then return to Europe to fill
contracts already made.

The Jackson Family of cyclists left
Tuesday for London to open at the Hip-
podrome. They sail under an old con-
tract, which they were suddenly called
upon to fulfill. The act will be gone
about six months. It is 20 years since
Geo. Jackson, the head of the family,
last played in London while traveling with
a circus.

Walt E. Whitman, of Murphy, Whit-
man and Company, has recovered from
the accident which almost cost him his
life a few weeks ago in Asbury Park,

"LAY-OFF" FILLED.

The Behman show (Eastern Burlesque Wheel) will open the new Columbia Amusement Company theatre in Scranton, Pa., Monday. Bob Manchester's "Gay Masqueraders" was to have opened the house last Monday, but at the last minute it was found impossible to get the seats placed in position in time for the opening. "The Masqueraders" laid off the first three days of this week in consequence, finishing the week in Reading. The two towns will hereafter split the week between them.

MANCHESTER TAKES "THE RUBY."

Robert Fitzsimmons and his wife (Julia Gifford) have been placed under contract for nine weeks to play in the olio of Bob Manchester's "Crackerjacks" (Eastern Burlesque Wheel). Sherman and De Forest, who have been for some weeks with the same manager's "Gay Masqueraders," have had their contract extended six weeks, making a total of fifteen.

WANT THE MELNOTTE SISTERS.

Tom Miner threatens to bring suit to prevent the vaudeville appearance of the Melnotte Sisters and Fern, who played Henderson's, Coney Island, last week. Miner claims that the "sister" act is under contract to him and was scheduled to play this year with his "Dreamland Burlesquers," but "jumped" the contract last summer.

The girls played the Henderson house earlier this season with Teddie Black, but Mr. Miner did not act against them at that time in the hope that the matter could be arranged. The manager had printed a quantity of special paper advertising the presence of the Melnottes in the "Dreamlanders," and will put this item of expense before the court as a part of the damage sustained.

Mr. Miner says that he will bring injunction proceedings against the girls upon their first New York vaudeville appearance.

FIRE EPIDEMIC IN ST. LOUIS.

St. Louis, Sept. 27.

There has been an epidemic of fires in moving picture establishments here within the last ten days. The one at Tromme & Tweedham's Nickelodeon Friday night was the fourth within that period, and there is talk of taking official action to have the places further safeguarded.

The fire at the Nickelodeon started at 11:15 in the gallery, while the place was crowded and almost caused a panic. The audience was quieted by Harry Tromme, one of the proprietors, who put the fire out. He was painfully burned about the face and head.

CHORUS GIRL "JUMPS."

Washington, Sept. 27.

Anything could happen in Washington, and if Carrie Franklin, of the "Cherry Blossoms," had only waited, Will A. Pyne, the manager, would not have had his feelings damaged.

Miss Franklin, however, selected Cleveland for her jumping off point, and she left the company, Mr. Pyne, and an advance of \$74 behind her. It is not a matter of record whether she scurried away with her wardrobe also.

HIGHSCHOOL GIRLS' REVISING.

"The Highschool Girls" (Western Burlesque Wheel) is "laying off" for this week for revision and improvement. It was to have played the Dewey Theatre this week, but the Krauses insisted upon having a substitute for their 14th street house.

Accordingly Thiese's "Strolling Players," scheduled to rest this week owing to the fact that the Schenectady house, in process of erection, is not ready, was selected to fill in. "The Highschool Girls" was billed as the coming attraction last week at the Dewey until Friday night, when a change in the three-sheets in the lobby occurred.

The two shows do not exchange any time other than the present week. Both will continue on their original routes Monday.

"The Highschool Girls" is an Empire Circuit Company production, being owned by the corporation, although several members of that concern, including Mrs. Barry, of Albany and Troy, are interested financially. The show was given over to Harry Martell to put on at the beginning of the season, but that manager, under pressure of other business, turned it over to a subordinate.

\$3,700 AHEAD OF LAST SEASON.

As a commentary upon the increased business this year of all the burlesque companies controlled jointly by Bob Manchester and Gus Hill (three in number), they stand at this early stage just about \$3,700 ahead of the corresponding period last season. On Oct. 1, 1906, the firm's burlesque account showed a loss of \$1,500, as against a \$2,200 profit to date this year.

WHIPPED "PEEPER."

Belleville, Ill., Sept. 27.

The operation of the laws here is sometimes a bit puzzling to visiting managers. Charles Dudley thinks he is aggrieved because he was fined \$3 and costs on a charge of disturbing the peace. He chastised a "peeping Tom" last week.

Dudley is manager for the "Sunbeam Burlesquers," who played here. The women of the company, including Mrs. Dudley, used a side tent as a dressing room. Several local "cutups," under the influence of the grape, lifted the tent wall and took a peep. Dudley caught them at it. All hands were arrested and the fine was imposed upon the manager.

PUBLICATION SENT PRICE UP.

It is probable that the People's Theatre on the Bowery would have been an item in the Empire Circuit (Western Burlesque Wheel) this season had not the news of an impending deal with this in view leaked out and been announced several months ago in VARIETY. When the concern which now leases the People's learned of the project, their estimate of the value of their lease immediately leaped to a prohibitive figure, and the plan was abandoned. The lease runs out this year, and this removes the only bar to the scheme.

KONORAH NOT YET ELECTED.

The latest reports to arrive from Berlin convey the information that there is some dissension in the International Artisten Lodge over the proposition to elect Max Berol Konorah as a salaried president for a period of four years. Mr. Konorah, who is on the K. & E. circuit, is at present chief executive of the lodge without compensation.

ALL-AMERICAN VAUDEVILLE FOR FRENCH CAPITAL

**Martin Beck, the Vaudeville Manager, Organizing
Two Companies of American Acts to Play in Paris
Next Summer—Has Secured the Theatres.**

Martin Beck, general manager of the Orpheum Circuit, stated this week that next summer he would take over to Paris two all-star companies of American vaudeville acts.

Two Paris theatres have been leased by Mr. Beck, and the shows would be given during the hot spell, a period of about fourteen weeks. The bills are now being formed by the manager, who would not divulge the names of any acts yet selected.

Mr. Beck said that he had received applications from German managers to play the shows in their houses after the Paris engagement, the Germans having heard of his negotiations for the French theatres, but he has not made up his mind whether a tour beyond Paris would be made.

WASHINGTON FORBIDS SUNDAY SHOWS.

Washington, Sept. 27.

The Corporation Counsel has defined the powers of the Police Commissioners in regard to Sunday vaudeville shows, and the authorities say the Sunday "sacred concerts" must stop, under penalty.

The penalty for violation also provides for a revocation of the theatrical license.

LAURIE ORDWAY TO SUE.

There's a lawsuit dead ahead in the path of "Patsy" Morrison, the Rockaway Beach vaudeville manager. Mr. Morrison will be the defendant in the action, which is to be brought against him by Hugh Coyle, attorney for Laurie Ordway, the character comedienne.

Miss Ordway was canceled by Mr. Morrison one Monday afternoon last summer, for no other reason, according to the young woman, than that the manager said he wanted a "cheaper act."

The engagement was made under written contract, and with this in evidence, Miss Ordway expects to secure a judgment for the full amount she should have received.

AWAY FOR TWO YEARS.

Boston, Sept. 27.

Aurelia Coccia and Minnie Amato are not with the "Kentucky Belles" this week, having left the show last Saturday night. They have been booked for a two years' tour of Australia, South Africa and India.

J. G. Gibson and Adele Rowney replaced them with the show.

GAYETY'S TREASURER RESIGNS.

Washington, Sept. 27.

Jos. Lesser, treasurer of the New Gayety (Eastern Burlesque Wheel), has resigned, without any reason given.

Manager W. S. Clark has had thirty applications for the vacancy.

The same opposition seems to extend to the scheme to bring the minor German artists under another organization, to be known as the National.

The executive committee of the I. A. L.

has both propositions before it, causing some wordy arguments. The decision will probably be made by the general meeting which convenes next December.

ARGUING OVER NANCE O'NEILL.

Nance O'Neill, with McKee Rankin, will open at the Grand Opera House, Pittsburgh, on Monday with a sketch. After another week has elapsed Miss O'Neill will play in Boston for two weeks, it is said. Miss O'Neill's last engagement in the Bean Town while in the legitimate was a triumph for her, and her personal popularity is the cause of the extended stay. In Pittsburgh also Miss O'Neill stands high in favor among theatregoers.

But while Miss O'Neill and Mr. Rankin are arranging their vaudeville plans, the agents have commenced to look each other over to see who can sustain the longest struggle for the commission to be received from Miss O'Neill's weekly salary, placed at from \$1,200 to \$1,500, but not lower than the first named amount.

William L. Lykens has his name on the contracts, but Robert Grau, an agent who is not actively booking through the United Offices just at present, says he saw Miss O'Neill first for this engagement, and wants to be "declared in." Mr. Lykens is reported to have said he has been after the actress for a long time. When she arrived in the city last, Grau obtained word of her whereabouts, and although Lykens secured the contracts, Grau asks for a part of the percentage.

The commission to be split, if such a thing is done by the agents, will be five per cent, Miss O'Neill paying ten, and the remaining five finding its way into the coffers of the United Booking Offices.

TANGLE CAUSES "LAY OFF."

Buffalo, Sept. 27.

Owing to the litigation between the Shuberts and John Laughlin over possession of the Lyceum, "Wine, Woman and Song" will "lay off" next week. The Thiese show was booked for this house here, but pending a settlement it is dark.

The last move in the controversy was the appointment by the courts of Lee Shubert and Charles O. Maas as receivers.

LONG AND WET RIDE.

Washington, Sept. 27.

Jack Norworth is at Chase's this week. He arrived in his automobile, coming from New York on Saturday and Sunday when it rained.

It rained very hard all the way here, and Mr. Norworth was wet. It was so damp that Jack said he couldn't imagine how the water held out so long.

SANTELL STRANDS IN KENTUCKY.

Paducah, Ky., Sept. 27.

The Santell Vaudeville Company stranded here. Santell "jumped" at Mayfield. He is a "hercules" from Cincinnati. The acts claim he owes them about \$1,000.

JAKE WELLS FIGURING.

Jake Wells, who controls a circuit of legitimate theatres in the South, is figuring upon the profit he may secure from vaudeville acts playing at his Southern houses.

The talk of vaudeville managers invading that part of the country has set Mr. Wells athinking. As other theatres operated there for variety shows will have to be erected, Mr. Wells is said to have estimated he would have a full year's start.

A visit to the office of William Morris this week by Mr. Wells started a rumor that the Bijou in Richmond, also the Bijou, Atlanta, Ga., would open this season, and play bills furnished by Morris.

No confirmation could be obtained of this report, although Messrs. Wells and Morris had a long and earnest talk upon the occasion of the former's call.

MORRIS AND FISCHER AGREE.

The controversy between William Morris and Clifford C. Fischer, the agents, over the question of commissions on the foreign acts imported to this country for the Klaw & Erlanger circuit has been amicably adjusted, according to statements made by both sides.

The terms upon which a settlement was arrived at were not told, both Messrs. Fischer and Morris stating they had gained their point. A. L. Erlanger acted as arbitrator.

NEW THING IN PICTURES.

Chicago, Sept. 27.

Thomas Vaughn has opened a film bureau in the Majestic Theatre building and contemplates opening 26 picture theatres in Wisconsin, besides supplying others with films, which he eventually intends to manufacture. An innovation in this branch will be local subjects, changed daily. George Cornish and Roy Simpson, of Oshkosh, are financially interested in the enterprise with Mr. Vaughn.

COULDN'T PAY SALARIES.

San Francisco, Sept. 27.

The engagement of the Jack Golden Company at the Davis came to a sudden end on the evening of the 19th, when Golden, on behalf of his company, made a demand upon the management for money due.

It appears that the houses had been liberally "papered," and he was frankly informed that it was impossible to comply with his request, and furthermore the prospect for securing a settlement at the end of the week were very slim.

The company on this showing declined to give the performance and the house was dismissed. Golden holds a four weeks' contract with the Davis management, and unless some adjustment is made will institute suit.

JOHNSTOWN'S PARK OPEN.

Johnstown, Pa., Sept. 27.

The Park Theatre, playing vaudeville booked by William Morris, of New York, opened last Monday.

The first week's show is headed by Mme. Emmey's Pets, and includes Laredo and Blake, Chummie Lamara, Adams and Guhl, Burrows-Travis Trio, and pictures.

VICTORIA WITH ROAD SHOW.

Following her present engagement at the New York, which will probably terminate next Saturday night, and a run in Chicago when the Auditorium there opens with vaudeville, Vesta Victoria will head a road show, traveling mostly in the West.

Miss Victoria arrived here last Saturday, expecting to open in the K. & E. house in Rochester or Buffalo. Instead she was informed that her first stop on the return trip was the New York theatre. This left her entirely unprepared, and when singing her new songs on Monday, a young man stood in the first entrance to prompt her.

AUDIENCE INTERRUPTS BURR MCINTOSH.

Boston, Sept. 27.

Burr McIntosh is playing at Keith's this week. On Monday he talked on the Philippine Islands situation about thirty minutes, and injected his personal opinion about politics, etc., which some in the audience did not care for.

One man asked, "Is this an entertainment or a political discussion?" Mr. McIntosh answered him politely enough, but another took the cue, and for a few minutes it did resemble a political convention.

On Tuesday afternoon Mr. McIntosh announced that in future he would drop politics from his talk.



ELIZABETH MURRAY.

Elizabeth Murray is one of the popular singers who appear before the vaudeville footlights with character songs. Miss Murray has two valuable assets. She is an excellent delineator in dialect and possesses to an unusual degree a pleasing personality, combined with her grace in wearing modish costumes. It is in the singing of "coon" and Irish songs that Miss Murray excels, although she does not altogether cling to these numbers. Fast establishing herself in the field she has selected, Miss Murray has reached the distinction of being known as a "standard act"; that is a number in vaudeville which has merit, class and quality, and can always be depended upon.

PINCUS STARTS CIRCUIT.

The first of a proposed chain of vaudeville houses to be operated by Henry Pinus in New York and New Jersey opens Monday at Passaic, N. J., with the following bill: "Philadelphia Jack" O'Brien, in a monologue (first stage appearance); Charlotte Townsend and Company, Paul Burnes and "His Six College Girls," Dove and Lee, W. F. Woods, Annette, and Chester and Jones, beside moving pictures.

George L. Macfarlane, who has been Mr. Pinus' press representative on the Madison Square Roof during that manager's summer occupancy of the place, will be resident manager of the Passaic house.

Little Garry Owen and Company, in a new comedy act called "A Trip to Laughland" by Jack Gorman, will play at Perth Amboy, N. J., next week for the first time.

VOLTA GOES THE LIMIT.

Boston, Sept. 27.

Either Volta, the electrical wizard, playing at the Orpheum this week, has a superabundance of nerve, or a shrewd press agent.

This week he called at the state prison, sat in the death chair, and asked the warden to turn on the juice. The warden didn't care to eventually occupy the position himself, and refused, but the newspapers talked, and that was just as good.

MORRIS WILL BOOK ANN ARBOR.

Ann Arbor, Mich., Sept. 27.

The Majestic, a theatre now building, will play vaudeville booked by William Morris, and it will be billed as "Advanced Vaudeville."

The opening date has not been set, but is not far away.

RUMORS OF NEWARK.

Repeated rumors have been going around that the Klaw & Erlanger "Advanced Vaudeville" theatre (Shubert) at Newark would shortly pass from the direction of the United States Amusement Co., and probably be leased to the Western Burlesque Wheel, which has been anxious for a Newark opening for some time.

At the K. & E. headquarters, no positive information could be obtained. It was not denied that some such scheme had been broached, but the immediate prospect for the future of the theatre would not be discussed. It was said that patronage in Newark had picked up lately, and if the improvement continues the house was likely to become a money maker.

One report said the Shuberts wanted to allow the burlesque managers to have the house, but that A. L. Erlanger vetoed it. The price of the lease is understood to have been set at from \$25,000 to \$30,000 yearly for the Western Wheel.

"CHICAGO CIRCUIT" UP TO 9.

Chicago, Sept. 27.

Vaudeville is to invade the West Side in the vicinity of 12th and Halsted streets this season, according to an announcement given to VARIETY by John J. Murdock, of the Western Vaudeville Association.

The location is one of the most desirable in that section. It is in the midst of the business and residential district. The nearest vaudeville theatre is the Haymarket, precisely one mile north of the site chosen for the new house.

The district has been overlooked by promoters since the vaudeville epidemic began until it attracted the attention of the association, which was the first to enter with the capital to swing the project successfully.

The new theatre will open about Christmas time, and D. H. Hunt, late manager of the dramatic stock at the Chicago Opera House, will assume the management. Prices will range from 10 to 30 cents. The acts will be supplied by the Western Vaudeville Association, giving the booking department nine theatres in and around Chicago.

RUEZ ALTOGETHER OUT.

Paris, Sept. 15.

Paul Ruez is altogether out of the management of the Folies Bergere, Olympia and Parisiana, which are now conducted by the Isola Brothers, to whom they reverted following Ruez's financial troubles. The only hall left to him here is the Primitania, which has been closed since he was declared a bankrupt.

There is no sole booking agent any more for the Isola halls as the Isolais book with anyone who can deliver acts wanted.

H. B. Marinelli, the formed exclusive agent, and who was interested with Ruez in the management, is reported to have lost \$6,000 (30,000 francs) out of an original investment of \$14,000.

All acts booked for the Folies Bergere for week Aug. 31 lost salary for seven days, the opening having been postponed until Sept. 7.

The St. Onge Brothers are playing the Novelty this week, replacing Martinetti and Sylvester, who were suddenly shifted to the Orpheum.

ORPHEUM CIRCUIT BUYS AN OPPOSITION THEATRE

The Princess in San Francisco, Adjoining the Orpheum, Passes Into the Control of its Neighbor.

Upon reliable authority it was learned this week that the new Princess theatre in San Francisco, now playing vaudeville under the management of the Western States Vaudeville Association, had been purchased by the Orpheum Theatre Company, part and parcel.

The Princess adjoins the Orpheum, and resembles the latter both in the interior and exterior. It is playing three-shows-a-day, and reports from San Francisco have said the business of the Orpheum has not been affected by the competition.

The grade of bill presented at the smaller-priced house does not reach the Orpheum's class, but the belief that the Princess would eventually become a Klaw & Erlanger theatre, if "Advanced Vaudeville" played a chain of houses to the coast, impelled the purchase by the Orpheum Co.

By the purchase of the Princess it is thought the possibility of Klaw & Erlanger placing a road show in 'Frisco has been considerably lessened.

It is not known what the position of the present tenant is under the new condition.

W. & V'S CIRCUIT OF SEVEN.

Before this season shall have reached its close Wilmer & Vincent expect to have in full bloom at least seven vaudeville theatres, all bearing the firm's name as managers.

The list will include their present theatres at Utica, N. Y.; Allentown and Reading, Pa., besides new theatres now building at Easton and Harrisburg, Pa., and Norfolk, Va.

Sidney Wilmer, of the firm, was in Richmond, Va., this week arranging for the house to be erected there. It will occupy a plot 80x160 feet and the building will have stores on the ground floor.

CAN SHIFT ACTS.

The contracts at present issued by Percy G. Williams read:

"The party of the second part (artist) agrees to render services to the party of the first part (Williams) at _____ theatres, or such other theatre or music hall as the party of the first part (Williams) may reasonably designate."

This clause gives Mr. Williams the right to shift an act into any theatre he pleases on the dates specified, whether under his management or no, provided the change comes under the heading of "reasonable."

JACK LORIMER CAN'T LEAVE.

It is doubtful when Jack Lorimer, the Scotch comedian, will again appear over here. Before leaving for home last Spring Mr. Lorimer was engaged for the Klaw & Erlanger time, with the proviso that he should commence on the circuits whenever his foreign engagements would permit.

Upon his arrival in England Mr. Lorimer was made the target of managers who held his contracts. Rosen & Bliss, the

proprietors of a circuit having about six or seven houses, attempted to mulct the comedian in the sum of \$2,500 and obtained \$250.

This firm is notorious in England for this sort of practice and in the case of Mr. Lorimer it brought other lawsuits from managers until he was obliged to give up the idea of a return American engagement for the present.

Oswald Stoll, of the Moss-Stoll Circuit, who is bitterly incensed against the emigration of English acts to America, had much to do with changing Mr. Lorimer's plans.

Polly Scotch, his wife, also booked over the same time, will defer her visit until her husband's convenience.

BECK DIDN'T DO IT.

Martin Beck, general manager of the Orpheum Circuit, who has returned from a flying trip to his Western houses, says that the statement made from the stage of the Sam. S. Shubert theatre in Kansas City by Hardeen, "the jail breaker," to the effect that he had caused a pair of tampered handcuffs to be offered Hardeen on the stage, was untrue.

While Hardeen was playing at the Shubert Mr. Beck was in Kansas City overlooking his own Orpheum there. One evening Hardeen worked on a pair of cuffs fifty minutes before releasing himself, and thereupon informed the audience the Orpheum's general manager was responsible for his difficulty. Mr. Beck remarked he did not know Hardeen was in the city at the time.

Regarding a new Orpheum theatre in Kansas City, Mr. Beck says it is only a question of the site before building operations will commence. Several locations are in view, but extravagant valuations have been placed upon them.

In his trip West, Mr. Beck traveled very fast. He left Chicago, made Kansas City, Omaha, Sioux City, Minneapolis, St. Paul and returned to Chicago in a trifle over three days. From Omaha to Sioux City, a run of 118 miles, Mr. Beck engaged a special train.

ROSSOW MIDGETS WON'T RETURN.

"The Rossow Midgets" will no longer appear as a vaudeville act over here, or at any rate not the midgets Herman Rossow formerly presented in the variety houses on this side.

Mr. Rossow says so himself, and he ought to know. He is in New York now, looking after The Zelas, a novelty acrobatic act of three people, who arrived from France this week.

A large, electrically lighted, bow-shaped frame is supported on the shoulders of two men, while the third member, a woman, performs on a trapeze attached to the centre.

Rossow expects to go to Germany in the near future, but not to stay. He has decided the United States will be his home hereafter and has bought a farm in Shelby, Ill.

S-C. STICKS TO POLICY.

San Francisco, Sept. 27.

The Sullivan-Considine Circuit has decided not to change its policy of three shows daily just yet. The report that the 'Frisco houses might be made "continuous," with big features from the East playing two shows a day only, is now denied by the Sullivan-Considine people, although that this plan, or some similar one allowing of two performances daily for the high priced acts, was contemplated recently is not doubted.

It is surmised that an aversion to coming into open conflict with the Orpheum Circuit had greatly to do with the final action. A change of policy might be considered by the Orpheum as an advance upon its territory by S.-C. in opposition, and this, it is thought, John W. Considine wishes to avoid.

The publication of the proposed plan, however, may yet bring the large Eastern acts to the West, in the smaller houses on the "two-shows" agreement. The Pantages Circuit in the Northwest, which opposes Sullivan-Considine at several important points, has taken the matter under consideration, and this may result in an arrangement of this nature if booking connections in the East can be arranged.

DOCTOR'S CERTIFICATE SUFFICIENT.

Cadle & Co., London agents, have forwarded to their New York attorneys, Rosenthal, Steckler & Levi, a number of claims for commission against American and foreign acts, which did not fulfill contracts calling for their appearance abroad, made through the agents.

A clause in the Cadle contract mentioned that in the event of illness, which would prevent an appearance, a doctor's certificate would be required.

William Grossman, of House, Grossman & Vorhaus, received two demands from the agents' lawyers addressed to his clients. Each replied he had been ill at the time, and forwarded a doctor's verification. This nullified the agreement.

SHAFFER-BRENNAN MARRIAGE.

Edward A. Shaffer, general manager of Mortimer M. Thiese's attractions, and Lilla Brennan, who was one of the principals in that manager's "The Maid and the Millionaire" on the Madison Square Roof last summer, were married Wednesday afternoon.

The wedding was a complete surprise. No one, even of Mr. Shaffer's business associates knew of the couple's plans until the bridegroom made the announcement after the ceremony.

KNOWLES DECLINES ENGLISH OFFER.

R. G. Knowles, the monologist, is reported to have passed up an offer of solid time for a year in the English syndicate halls at a salary of \$2,000 a week, a phenomenal amount on the other side, in order to play his annual Fall engagement in the States. He opens at the New York, October 7.

Mr. Knowles will play five months in vaudeville under K. & E., and will then give ten lectures in Carnegie Hall, New York. This will make his longest American tour in 17 years.

Knowles recently played the Pavilion, Glasgow, Scotland, and was offered a return engagement of three weeks at \$1,500. He declined.

AARONS LEAVES NEXT MONTH.

Towards the last of October Alfred E. Aarons will leave for Europe, accompanied by two interpreters. The length of his stay has not been fixed.

Mr. Aarons goes at the command of A. L. Erlanger with instructions to scour all the foreign countries on the map, and secure the biggest acts obtainable for "Advanced Vaudeville" over here.

While abroad, Mr. Aarons will, it is said, establish general offices for Klaw & Erlanger's vaudeville in London, with branches at the other large European capitals.

He will also attempt to have the restrictions removed which were imposed by the Government on the other side against the exportation of several large acts already booked by K. & E., notably the Russian Cossacks.

STEVENSON A SKETCHER.

Charles A. Stevenson, formerly leading man for Mrs. Leslie Carter for a number of seasons, has placed himself under the management of the Jesse L. Lasky Company. He will appear in vaudeville with a dramatic piece written by Herbert Standing, who will also play in it, besides two others.

The opening appearance is expected to occur on Oct. 7.

AGENTS BAND TOGETHER.

There is a mutually protective understanding existing between three agents booking through the United Offices. Under it neither accepts an act known to have been in communication with another of the trio, until the artist can produce a clean slate.

Other protective measures have been adopted by the clannish commission men, and they feel quite at ease in each other's society.

ARTISTS FORMING MINSTREL COMPANY.

Blockson and Burns, the travesty "strong men," open their season Monday at Keith's Providence.

While playing the road tour the team will put together a minstrel organization, headed by themselves. It will go on travel about the middle of the season and will be billed as "Blockson and Burns' Big Minstrels."

Fred Frick, of the Lyceum, Red Bank, N. J., will take the active management of the venture.

OPPOSITION STIRS UP THINGS.

St. Louis, Sept. 27.

The local campaign of the big vaudeville war is going on merrily, and attracting a large amount of public attention. The newspapers now devote three times as much space to vaudeville reviews as they did before the entrance of the Klaw & Erlanger opposition.

The K. & E. faction is using every billboard it can secure for the display of its "paper." Middleton & Tate, of the Columbia, as before, use no billboards, but they have almost doubled their volume of newspaper advertising.

HARRY NORMAN

Trans-Atlantic Four. Will you communicate with HOWARD TRUESDELL by first mail, please. Route VARIETY. (Adv.)

"MYSTICUS" CHANGES ACT.

Virtually admitting that he copied Mr. Hymack, the English quick change artist, by agreeing to present a new act, "Mystic," "Nymack" or "Mysticus," the latter title being generally preferred for billing purposes, has stated that he will no longer cause Mr. Hymack to grow incensed at his act being prematurely presented on this side by an unauthorized person.

"Mysticus" is now on the K. & E. circuit. Commencing Monday it is said he will give a ventriloquial offering, together with illusions. Complaint was entered against the "copy" to the White Rats as the affiliated order on this side of the V. A. F. in England, of which latter organization the original Mr. Hymack is a member.

R. C. Mudge, president of the Rats, acting in concert with B. Obermayer, who discussed the matter with "Mysticus," brought about the change.

MUSIC PUBLISHER OPENS MONDAY.

On Monday afternoon at Hammerstein's Victoria, Harry Von Tilzer, the music publisher, will appear as a singing act for the week at the reported salary of \$1,000. Mr. Von Tilzer will sing songs written and published by himself.

In a statement, Mr. Von Tilzer disclaims any pretensions to histrionic aspirations, either vocally or otherwise, but makes a business-like argument of the fact that his picture and name are spread upon thousands of pianos and music racks throughout the country. Through this he is known to a multitude of people, and a majority have a natural curiosity to see the author of the many songs they have admired.

This drawing power will be put to the test during the Hammerstein engagement, but it is conceded by variety people that the author-publisher-singer will be a box office attraction, next week especially.

Mr. Von Tilzer has not said whether he will continue in the vaudeville field, but as a pure matter of business, it must appeal to him as a public advertisement of his firm and compositions.

The vaudeville engagement of Mr. Von Tilzer's is an experiment and peculiar in its way. He is a feature by his own endeavors, while the vaudeville stage through him will place his songs before a throng who could not be reached otherwise without much publicity.

Harry Von Tilzer is the composer of countless selections, and responsible for a great many of the popular musical "hits" of recent years.

Jack Levy, the agent, engineers Mr. Von Tilzer's debut.

"5-A-DAY" EVERY DAY.

Atlanta, Ga., Sept. 27.

T. P. Holland, manager of the Pastime Theatre (five shows a day), is so well pleased with the business done at his little house that he will open a similar one on Hunter St.

It will be called the "South-Side Theatre," but with double the seating capacity of the Pastime. The new house will also play "five-a-day" at 10 and 20 cents, opening the 30th.

Joe Murphy, "the richest actor in the world," opens October 7 at the Doric, Yonkers, for his first vaudeville plunge.

SENDS "SIX IDOLS" HOME.

"The Six Idols," an English "girl act," who haplessly played the Colonial last week, and were booked over here to join the Orpheum Road Show under the management of Martin Beck, sailed for home last Wednesday, on transportation furnished by the manager.

When booking the act abroad for his traveling organization, Mr. Beck inserted in the contract the names of the girls who then composed it, and had the agreement read that the young women mentioned must "execute" the act of "The Six Idols." When the act arrived here, the manager was in the West. It played around a couple of weeks, and Mr. Beck first saw it a week ago last Tuesday at the Colonial.

At once he discovered he had been imposed upon. Only two of the girls mentioned in the contract were present, and upon being pressed for an explanation, he was informed that one of the "dancers" was making her first appearance upon the stage, having been engaged at Liverpool to fill the ranks, an original girl disappointing.

Without more ado, Mr. Beck notified the young women the contract was canceled, but furnished each a ticket home; also sending six boxes of candy to the steamer.

When seen this week Mr. Beck said he did not place the blame upon the young women at all. He had secured the act from one Harry Barnes, and under the circumstances, was perfectly satisfied with his thoughtful protection of enlisting the members by name.

This substitution of persons in acts or troupes engaged abroad is an old trick across the water. It has been played dozens of times on the burlesque managers who engage through agents, and have no means of knowing who or what they have hired until their arrival.

PRODUCTIONS OFF FOR PRESENT.

There are no more vaudeville productions under way for Klaw & Erlanger on the firm's circuit. This department was in charge of Jos. Hart, but the activity formerly prevailing in the producing end of the business has given place to a stagnant quietude.

Mr. Hart turned out four numbers for K. & E.: "College Days," Lee Harrison and his "Broadway Girls," "Bubbles" and "Aut-to-bes." The last named has not been presented.

It is stated that further pieces will be placed in preparation later in the season.

CHANGE YOUR ACT AT \$4 PER.

London, Sept. 19.

A rather serious affair, not without a sidelight of humor, has occurred at a cheap provincial "free-and-easy," one of those "joints" of the "Blue Goose" and "Green Pig" variety.

It seems the manager complained of a comedian hired for \$4 per week that he sang the same two songs nightly for a month, as result of which the great modern public got tired of him. In the finish the manager sailed into the comedian, tore his coat, smashed him in the eye with a plate, and was going to throw a big dish at him when his hand was stayed. For all of which the manager had to pay in the police court.

Presumably the high salaried singer will now change his songs.

TRIES TO KILL SELF AND CHILD.

Findlay, O., Sept. 27.

Mrs. Al. G. Belford, playing a vaudeville engagement with her husband at the Findlay Theatre, suddenly went mad at the Arlington Hotel here Saturday and after attempting the murder of her fifteen months' old child, tried to take her own life.

Mrs. Belford's sudden loss of mental balance is said to have been caused by unfounded jealousy of her husband. Mr. Belford discovered his wife and child in the nick of time, and was able to prevent a tragedy. The child was known as "the circus baby" from the circumstance of its having been born on the train while its parents were traveling with the John Robinson circus last season.

The Belfords came here a week ago Sunday from Jersey City. While they were busy at the theatre the child was left in care of a nurse. Saturday evening, about 7 o'clock, Mrs. Belford retired to her room on the pretense of being fatigued. A few minutes later Mr. Belford, attempting to follow, found the door locked. Upon forcing an entrance he found mother and baby almost dead from strangulation. The woman had twisted bits of torn clothing about the baby's throat and then tried to strangle herself by the same method. Mr. Belford cut the cords and doctors were able to revive the baby in a short time. They worked until nearly morning before they were able to bring the mother back to consciousness.

Jordan and Harvey returned from England on Tuesday. They open on the K. & E. circuit October 7.

GENEE "ORIGINAL"—AFTER GRACE HAZARD.

London, Sept. 21.

Adeline Genée's farewell production is rehearsing at the Empire, and will be due at the month's end. It is original, and called "Covent Garden," representing the theatre thus named on the night of a ball when the dancers are just leaving, and indulging in early morning revelry.

The piece will be in the nature of a spectacular history of comic opera to date, and the players will be costumed for the different characters, with accordant music.

Miss Genée will appear in a series of quick change representations reminiscent of the chief incidents in each opera.

The foregoing item relating to the piece Adeline Genée, the famous English toe dancer, will appear in, describes an elaboration of the present act presented in vaudeville by Grace Hazard, and called "Five Feet of Comic Opera."

The credit for the originality of the idea must be given to Miss Hazard, who first played in vaudeville with it, long enough since for a description of her offering to travel, even to London, and be enlarged upon.

Zay Holland played one week at the commencement of the season on the Klaw & Erlanger circuit. Now time is being sought for the young woman in the United Booking Office. In private life Miss Holland is Mrs. Sidney Grant. Mr. Grant is booked all season with K. & E.

Tom Seabrooke plays Proctor's, Newark, next week, once more a single act.



WINSOR McCAY.

Winsor McCay, the celebrated artist of the New York "Herald," a picture of whom appears above, has been pronounced the most unique act in vaudeville, where the artist has engagements awaiting him whenever he can take sufficient time from his newspaper work to fulfill them.

Mr. McCay is on the stage from 25 to 30 minutes. During that time the artist speaks not a word, has his back to the audience almost continually, but with a blackboard and a piece of chalk most amusingly and interestingly carries his auditors through "The Seven Ages," concluding by depicting in swift moves and erasures, the irritation of a husband with an important engagement, waiting for his wife to dress.

This is faithfully shown by Mr. McCay in black and white. He is as clever with the chalk on the public platform as he is with his pencil in "The Herald's" publications. From coast to coast "Little Nemo," "The Rarebit Fiend" and "Dull Care" are known, beside others of Mr. McCay's original creations.

Winsor McCay is classed as one of the solid hits in vaudeville.

HOLDS UP AGENT'S LICENSE.

The New York License Bureau has withheld its sanction from the application of Charles L. Sasse, the circus agent, with offices on East 14th street, for a license to conduct a booking agency under the Employment Agency law.

The action is consequent upon a complaint made to License Commissioner John N. Bogart against the agent by Margot Von Stuedeheim, an equestrienne artiste, who charged that Sasse had caused her serious financial loss by booking her for a park engagement in Havana, Cuba, and cancelled her after one week, although the engagement was for a longer time.

Several other artists have complained from time to time of similar treatment in connection with this Havana park and have threatened to bring suit. It is generally believed; however, that the agent was innocent of any intention to injure artists, the trouble resting with the park management.

Mr. Sasse returned only a few weeks ago from Europe after a three months' absence.

LOOKING AHEAD FOR THE CIRCLE.

Dave Marion, who wrote the book and lyrics for Miner's "Dreamland Burlesques" this year, has signed contracts with George Kraus, of Sullivan & Kraus, to supply a musical comedy for production at the New Circle, New York, next year.

This is the first intimation of the future disposition of the theatre. It is dark just now, owing to the withdrawal by Mortimer M. Thiese of the last production there, "From Across the Pond." A new musical piece is in contemplation for the house. It will be a revised version of that production and will be offered under the same but different cast and will open during next week some time.

Thiese is supplying attractions under a two years' contract with Kraus. The Marion contract would seem to indicate that Kraus will conduct the Circle individually next year.

LEVY OUT FOR WRITERS.

Now that Jack Levy, the agent, has launched Harry Von Tilzer, the music publisher, upon a vaudeville stage, he is out gunning for more material of the same kind for the managers. In the course of his search, Mr. Levy has had William Jerome and Jean Schwartz in mind; the two writers forming the partnership of Jerome & Schwartz.

Mr. Levy will not say that he secured the partners for vaudeville, but leaves a dark, hinted impression that if Mr. Von Tilzer's colors are still floating from the top of the Hammerstein mast at the expiration of next week, he has great expectations that Jerome & Schwartz will "fall."

SHEEDY WILL HAVE CIRCUIT.

Fall River, Mass., Sept. 27.

The story has it that M. R. Sheedy, the vaudeville manager, with a chain of vaudeville theatres in New England, will shortly extend his circuit into several cities in this part of the country. His first move will be an invasion of Brockton, Mass., where he promises to have a theatre ready for opening about the middle of the Autumn. It may be used as a moving picture establishment at first.

PARIS NOTES

By O. M. SEIBT.

VARIETY'S Paris Office,

5, Rue Laffitte

(Boulevard des Italiens).

Sept. 15.

The new pantomime ("Gliska, la Bohémienne") of Otero at the Folies Marigny is one of the poorest seen. Nobody expected much, but the whole play proved to be a "frost." The only feature seems to be a new "crotch" dance by Otero, well liked by the audience. The worst impression is left by seeing Otero imitating Guerrero; this would be great comedy if carried further. To mention the fact, Otero is a big draw, and the Marigny is packed to capacity nightly. Others on the bill are Sam Elton, 3 Wille, Dora Parnes, The Teins (clever casting act), Zertho's Dogs, Maxini and Boby, The Yost, Johnny and Charlie and Tom Titt and Titt-Bit.

The new Apollo is doing so far splendid business after the reopening, which took place August 31. Hymack (the original), is the feature, his act going exceptionally strong despite that he speaks in English. Morris Cronin, another success. Morton and Elliott are well liked, the act receiving four curtains. Tiller's "Eight Apollo Girls," singing "coon songs with cockney" accent, are working hard, but without sprightliness. Wylie's Dog Circus is a good show. Others are: 3 Tauberts, xylophonists, Ruby Helder, baritone, Mlle. Odette Fera, Chanteuse Française, Roszika Schirmay, Hungarian dancer, Marcell and Boris, clever gymnasts, Miette, La Cigale Parisienne, Mlle. Deryasse, Grecian dancer. The show still lacks a good orchestra, which affects almost every act. Maestro Gauwin, the leader, is not qualified to conduct a music hall band.

Barrasford's Alhambra opened on the 1st, with the following bill: Leslie Bros., Australian musical comedians, Keen and Waller, eccentrics, Newell and Niblo, instrumentalists, Selbo, a very clever club juggler and plate thrower, Carl and Mary Ohm, animal act, Rastus and Banks, colored, Dora Martini, aerial, Richards' Trio, comedy acrobats, Onlaw Trio, wire, Walton and Willis, eccentrics, Eitharian Frères, parodists, Valoni, juggler.

The Nouveau Cirque announces the reopening for Friday, Sept. 13.

The Casino has again changed management. Mons. Zittel, formerly secretary of the Folies Bergere while that house was directed by Ruez, is the new manager. The re-opening of the Casino is advertised, without date given. A revue-ballet and variety show will be the entertainment. The Casino is situated next door to the Apollo. A lively fight is expected to ensue. It seems almost impossible for both houses to succeed.

A new act will open at the Apollo on the 24th. It is something of a "motorcar sensation" and is called "Le Choc Infernal," produced by a Frenchman, Mr. Ronco. A motorcar, in which sits a chauffeur comes down a track at furious speed, jumps over a space, and is caught by Mr. Ronco, landing right on the Frenchman's head.



LONDON NOTES



London, Sept. 14.

In a late Tivoli speech director Mr. Tozer dwelt on the fact that certain artists had told him there would never be another strike, but he need not feel too sure of this. Trouble is already in the air, and unless there is a quick change in the situation something drastic may eventuate. Managers who are holding to the award insist that the others be also held and will be protected to the utmost. Managers are invited to attend to-morrow's meeting. A strong resolution may be expected in the finish, telling what's what in plain language, though such final action as is deemed necessary will be left in the hands of the executive committee.

On the Stoll tour Mr. Thornton at Sunderland is especially against things broad and bad, and a falling curtain will "cut" your act if you make the least venture on forbidden ground.

Alice Lloyd is being extensively illustrated as an artist who will earn \$375,000 in five years. The half-tone blocks that go with this announcement wear a smile whose ecstatic radiance is commensurate with the cash statement.—Hugh J. Diddcott, one of our oldest agents, and once much renowned as a man who boomed big salaries, now writes a crisp column of music hall notes for a new weekly paper, "Mammon." Like some other capable agents he was once a music hall singer.

Now, Ex-Secretary Gerald once said a very good thing when he compared the two kinds of managers to the two kinds of tobacco, "straight cut" and "twist." Now it is managers of the twisting kind who are sticking darts in the artists as a banderillero sticks them in a bull. Many are using old contracts instead of the form prescribed; others use new contracts that are tricky as a spring mouse-trap. Some cut the figure for six shows and add in the cut for the matinee, making the same old salary. In every possible way they beat the artist around the bush, so that things are strained very nearly to the breaking point.

Mme. Rose Ettinger, a distinguished operatic singer who lately performed before the German Empress, has attempted suicide in the provinces, and lies in a precarious condition. She was found in bed wounded, a six-shooter with one chamber emptied on the floor.

At the Blackpool Tower eight of the finest animals have mysteriously died, including a large Bengal tiger, and a magnificent lion and lioness from the Himalayan region of India. Malicious outrage is suspected, and specialists from London and Liverpool are conducting a post-mortem. Loss about \$5,000.

At Newmarket there has been a distressing cinematograph accident, some outgoers during an intermission accidentally upsetting the machine. The manager ran to the street at once with the blazing celluloid films, while the operator promptly turned off the gas, and a fireman luckily present brought a fire

hose into play. Still the flames flashing up made a terrible panic, and some hundreds were more or less hurt, one woman dying from her injuries. Those who kept cool came out best, as usual. In London ornate little structures for housing picture machines are built mid-circle in West-end halls, and the idea is a good one, preventing possibility of collision with careless or excited comers or goers.

The Battersea Empire opens next Monday, September 16, under Manager H. E. Brammall, formerly of the Crystal Palace. It has been extensively fixed up, the color scheme having a warm tone of red, and good shows are promised.

Next Monday the Hippodrome has "The Avalanche," in which will be seen mountain climbing under real Swiss guides, all the climbers roped together.

Jack DeFrece has assumed the management of the Stoke Newington Palace, superseding Albert Gilmer, erst of the Oxford.

Again are storm signals flying. The artists are growing restless; they feel that sometimes forbearance ceases to be a virtue. Messrs. Stoll, Barrasford, Broadhead, Gros and Gibbons are behaving splendidly as to matinee payments; they know that spirited artists dislike above all things to be trifled with; they know also that a great manager can never afford to look small or ungenerous, as in that event he is ranked as a "ginger-bread" instead of a "thoroughbred."

There are various other managers who are following their example, and learning to the utmost "the luxury of doing good." Leaving these, we come to the double-dealing gentlemen, who are disposed to "monkey with the band wagon," and would plant their large and hob-nailed boots on the bowing necks of the artists. There are quite a number of these fellows—men who have the taking hands that never want. The worst offender is the London Syndicate, called by some punsters "The 'Skin-dicate.'" These people are greedily after all, forgetting that big mouthfuls choke the puppy. No doubt there is some wisdom in economy, and some virtue even in paring potatoes thin, though the most frugal souls stand appalled at the microscopic littleness shown in the latest "Syndicate" contracts.

Everyone knows that the awarded matinee payment was "over and above" and not "inclusive," yet the new contracts for the Oxford, Tivoli, Canterbury, Paragon and Empress have a salary stipulation that "six-sevenths shall be deemed to be in respect of six evening performances, and one-seventh of such salary shall be deemed to be in respect of one Saturday matinee." Thus a matinee payment of one-seventh of a ten pound (\$50) wage would be 28 shillings 6 6/7 pence (\$7.15), and since there is no such coin as six-sevenths of a penny, the Syndicate gravely tells us that exact payment would be breaking the award, which it could not be a party to. Of course an

(Continued on page 17.)

CIRCUS NEWS

In the absence of the expected announcement from the Ringlings relative to their reported acquisition of the Barnum & Bailey show, the circus rumor factory has been working in double shifts. A new story is in circulation to the effect that the three big shows, Ringling Brothers', Barnum & Bailey and Forepaugh-Sells, are to be incorporated in one concern with the Ringlings and W. W. Cole, representing Mrs. Bailey, in equal control. Such an arrangement would fit in with certain known condition, which have been quoted as reasons why the Ringlings could not get control of the Barnum property, but there is little else to support the rumor. Another product of the rumor factory is that the Ringlings are so certain of their position in the circus world next year that they have decided in family council that the Ringling Brothers' show will open the circus season in the East at Madison Square Garden, New York, a function that the Barnum show has performed exclusively for years. James A. Bailey was able to hold this right by reason of his large holdings of Madison Square Garden stock and his consequent influence with the corporation which controls the show place, the only house in the metropolis where a big circus could show. This reversal of circus precedent could mean only that in the transfer of the Barnum & Bailey property, Mrs. Bailey had unloaded her Madison Square stock, whose only value to her was that it gave the show control of New York. The same story credits the Ringlings with routing the Forepaugh-Sells show to open in Chicago, changing places with the big Ringling outfit, and sending the Barnum show abroad. In any event Al. Ringling this week re-engaged a number of performers for the Ringling show next year, and although he said nothing directly to that effect, he left a clear impression behind that the acts engaged might be put with the Barnum & Bailey circus. The same thing happened recently when Ringling re-engaged the acts now playing with the Forepaugh-Sells outfit.

The Franklin show, a small vaudeville and circus combination which has been touring the middle West this summer, has gone into winter quarters at Youngstown, O. Manager Frank Evans reports a prosperous season spent in the smaller towns.

Pete Conklin, Jr., an agent with the Barnum & Bailey circus, who has been for the past three months confined to the hospital in Bloomington, Ill., returned to his parents' home in Coney Island last week. Conklin was taken ill with appendicitis while traveling, and removed to the hospital to be operated upon. The operation was apparently successful but later complications developed, and the young man was too ill to be removed from the hospital until ten days ago.

Reports received from the several circuses now playing in the South indicate that business is not going to be particularly good there this fall, and the season will in all probability close early. This has not been a conspicuously successful season for the "big tops," and the circus managers have no desire to prolong it any longer

than necessary. The last route card from the Barnum & Bailey circus took the show up to October 17, when the stand is at Dyersburg, Tenn. It is presumed that this will mark the end of the tour. Buffalo Bill closes Oct. 19 at Lexington, Ky. It was thought that the John Robinson Shows would stay on the road up until Christmas, but unless business picks up shortly it will be back in winter quarters at Terrace Park, O., long before that time.

A man who has spent his life in the circus business, and is a careful follower of the trade, gives it as his opinion that not one of the big circus organizations that have been on tour in the United States this year has been able to show a profit with the marked exception of the Buffalo Bill Wild West. That organization has played to capacity practically everywhere it has shown, and its takings have been large. The Barnum & Bailey show is figured as being a large loser, and in the same class are the Pawnee Bill and Hagenbeck-Wallace shows, which faced "trust" opposition all season. The Forepaugh-Sells show lost money in the early part of its tour, the trip through Canada returning a large deficit.

It is the talk among the circus people that the Pawnee Bill show, with Eddie Arlington in command, has been billed by the combine in a number of towns where the opposition had no intention of playing. In other towns where the independent wild west show was scheduled to show the "trust" circuses have run excursions for unusual distances in an effort to draw patronage away. Circus folk have little sympathy for Arlington. He started out this season with large promises and took the initiative in boasting that he would be an aggressor to the big trust. That he called down upon his own head the revenge of the powerful organization is considered in a considerable degree his own fault.

Henry Hopkins, an old-time circus man, is detained at Wilkinsburg, Pa. (Pittsburg), until an examination as to his sanity can be made. Hopkins is suffering from the hallucination that he is possessed of great wealth. For years he drove the 32-horse team in the Barnum-Bailey parades, and was known as a fancy driver.

Isaac Arlington, a fifteen-year-old boy, who said he was lately with Ringling Bros. and Forepaugh-Sells as a contortionist, was picked up by the Washington police as a vagrant. He said he lived in Denver. Employment for the youngster is expected to be secured in Washington.

Walter L. Main's "Fashion Plate Shows" closed its season on Sept. 14 at Lancaster, N. Y. The wind-up must have come prematurely, as the circus was billed for the 17th at Franklinville, near Buffalo. Not much has been heard of the show during the summer. It is the first season under the direction of a corporation formed to run it in Cleveland last spring. Chas. L. Ettinger, a Cleveland jeweler, was foremost in the promotion.



NOTES



William A. Dillon has been booked by the United until March.

Jenie Jacobs has taken offices in the Knickerbocker Theatre Annex.

Pat Rooney is restaging "The Lady From Lane's" at the Casino this week.

Bryon and Langdon will have a new act next season called "Kioyte Gussie."

The Broadway Theatre, Brooklyn, commences its Sunday shows to-morrow,

Jules Ruby will book the Sunday night concerts for the Lincoln Square Theatre.

Truly Shattuck will commence on Monday a vaudeville engagement of one week.

Helen Bertram is again a vaudeville candidate. She is rehearsing a new piano-logue.

Madell and Corbley, a Western act, plays at Hurtig & Seamon's to-morrow (Sunday).

Marie Lloyd and Alec Hurley, her husband, will arrive here on the "Cedric," due October 4.

Queen and Ross have signed through Walter J. Plimmer with Al. H. Woods for a production.

Ritter and Foster opened successfully week August 19 at the Empire, Johannesburg, South Africa.

Mary Ann Brown has been obliged to postpone three weeks' time through an operation on her throat.

Harry Lauder will open at the New York theatre on Nov. 4, arriving here about ten days previously.

O. T. Crawford, manager of the Gayety, St. Louis, will arrive in New York shortly during an Eastern business trip.

Lew Rice and Roger Kemp will sail on Oct. 10 with the Great Raymond Show for a year's tour of South America.

Belle Davis will leave the other side about Oct. 23 to play over the United time there, booked by Jenie Jacobs.

Stage Manager Liagre, of Henderson's, Coney Island, has gone to New Orleans to take charge of the Orpheum stage there.

Frank Burns is no longer connected with the Klaw & Erlanger theatre (Teck) in Buffalo. J. R. Oishei is the present manager.

Waldman's theatre, Newark, on the Eastern Burlesque Wheel, is now giving matinees daily. Lee Ottellengoni is the present manager.

112 business telegrams were sent out of the Orpheum offices last Monday morning

before 11 by Martin Beck, the general manager of the circuit.

"The A.B.C.D. Girls," the dancing and singing quartet, have been booked for metropolitan time by the United Booking Offices, beginning immediately.

While playing at the Gayety, McKeesport, Pa., last week, Jos. Frank, of Orville and Frank, acrobats, fell to the floor while performing a trick, breaking his arm.

Collins and Hawley, from the West, are expected to open here during October by their agent, Alf T. Wilton. The act consists of singing, dancing and talking.

Tim Cronin has had his character change sketch rewritten by Geo. M. Cohan and June McCree. There are seven characters. Vion & Lowe are booking the act.

Florence Wragland, last season with W. S. Woodhull's "Lid Lifters" burlesque company, is now with Himmiline's Dramatic Stock Company playing character parts.

Hughes and McDonald have signed for 20 weeks with the Western Vaudeville Association commencing September 30. They will hereafter be known as Johnny Hughes and Mazie.

"Fun in a Subway," a vaudeville production by Jos. Plunkett, with nine principals and 12 "supers" will open out of town next week. Reich & Plunkett are looking it.

Henry Pincus will inaugurate a series of Sunday night concerts at the Star Theatre beginning to-morrow. Bookings will be made from Mr. Pincus' offices in the St. James Building.

Herbert Cyril, "The London Johnnie," will play over the United circuits all of this season, having secured the necessary releases from English engagements to enable him to do so.

The Great Lafayette presented his latest illusion "From Dust to Dust" last Wednesday at Prospect Hall, Brooklyn, for the entertainment of a select gathering he had invited.

Herbert Holcomb, late of Holcomb, Curtis and Palmer, is playing with Sue Smith, "Larry and Molly, the Peddiers" in use some time ago by Mr. Holcomb when with Miss Cushman.

Clarence Wilbur leaves Miner's "Americans" to-night. He will go out in a vaudeville sketch immediately under the management of "Billy" Burke, formerly of Burke and Dempsey.

Jolly John Larkins, formerly of Larkins and Patterson, and lately with "The Black Patti" Company, is in New York. His agent, Alf T. Wilson, expects to secure an opening for him.

NEW ACTS NEXT WEEK

Initial Presentation or First Appearance
in New York City.

Romany Opera Company, New York.
The Gaudschmidts (Reappearance), New York.
Harry Von Tilzer, Hammerstein's.
"The Motor Girl," Hammerstein's.
"Night on a Houseboat," Colonial.
Gardina and Company, Colonial.
Pete Dailey (New Act), Alhambra.
Rice and Cohen (New Acts), Union Square.
Jeannette Melville, Pastor's.
Marion and Deane (New Act), Pastor's.
Geraldine McCann and Company (New Act), Pastor's.
The Roberts Four, Pastor's.
Mrs. Dan McAvo, Gotham, Brooklyn.
The Kratons (New Act), Gotham.
Laveen and Cross (New Act), Gotham.
Dixon Bros. (Reappearance), Novelty.
James Smith-Cook, Keeney's, Brooklyn.

Vesta Victoria.
Songs.
49 Mins.; One.
New York.

Applause and flowers greeted Vesta Victoria upon her reappearance Monday night, which occurred at the New York. The volume of applause, which continued at intervals over a number of the forty-nine minutes she occupied the stage, bore ample proof that hers is a popularity not easily lost. Together with which Miss Victoria sang three new songs. The audience joined in the choruses of two; the other, called "Queen of the Jujah Islands," entailing a special set, and an off-spring of the American "Indian" idea, came a cropper, although having one funny line. The singer has a dress of leaves, and the song tells a story of being stranded on a South Sea Island, becoming the queen of the tribe, and to grace the position wearing only the leaves. In the first verse, Miss Victoria expresses fear of the result when the wind blows and the leaves begin to fall. Another Americanism exported and returned by the Englishwoman is "Will He Answer Googoo," an "audience" number, and the successor to "Waiting at the Church" and "Poor John." Dressed in widow's weeds, Miss Victoria details her charms and asks, if any one present would like to kiss her, "will he answer goo goo." There is a catchy air, and the chorus was repeated several times. The other new one is "Don't Get Married Any More, Ma," and this was also greatly liked. Opening with "Billy Green," Miss Victoria was obliged to follow her new songs with "Poor John," and again in response to the hearty applause, sang "Man," finally concluding with the chorus of "Goo Goo" once again. All this used up 49 minutes, giving Vesta Victoria the record for length of a single act in vaudeville.

Sime.

Millie Lindon.
Singer.
18 Mins.; Full Stage.
Colonial.

Miss Lindon has something fresh and bright to offer the American public, a commodity which finds a ready market here in her case as in all others. She sings

NEW ACTS OF THE WEEK

four songs, all of them new to us and all of them wholly delightful. Her methods slightly resemble those of what we call pianologists in their quiet grace and simplicity, a style that is admirably adapted to the quaint and delicate humor of her songs. She dresses in court costume of a bygone century with knickerbockers and silk stockings, selecting this costume for no particular reason except that she looks well in it. At least there is nothing in the offering to make the costume appropriate. There are five songs, each leading up to an amusing climax through three verses and three choruses, all correlated in a delightful little story, with a "snapper" at the end like a well-told anecdote. The second song was a straight love song, pretty enough, but away from the dainty humor of the act. There are no waits for costume changes and this helps the speed of the act. Miss Lindon is destined to win a large measure of success in her American venture. The Colonial audience this week says so. *Rush.*

Clara Ballerini.
Trapeze.
10 Mins.; Full Stage.
Union Square.

The way of the woman who attempts to make a single dumb act entertaining is usually as hard as that of the transgressor, and Clara Ballerini's achievement is thereby the more conspicuous. Miss Ballerini hasn't a word to say, but her graceful aerial work and dancing speak volume for her training and originality. She makes an excellent impression upon her first appearance, thanks to a shapely figure, admirably set off by tight knickers and loose blouse, and more than an average share of personal attractiveness. Opening with a Spanish dance, which in itself is a decidedly interesting performance, she goes to the swinging trapeze, and works through a rapid and varied routine of striking feats. The feats themselves are new and interesting, but it is the polish of style and speed of execution that make the offering distinctive. There is no killing of time through the common device of fondling a handkerchief, posing and bowing thanks for applause. Miss Ballerini is busy, entertaining her audience every minute she has the stage. The trapeze is kept moving in a wide swing almost continuously, and there is practically none of the usual evolutions on the motionless bar. The closing feat is an unsupported balance on the shoulders while the bar is swinging through a long arc. *Rush.*

Valadon.
Magic and Illusions.
20 Mins.; Full Stage (Special Setting).
Alhambra.

Before Valadon struck out for himself as a magician, he travelled with Kellar, having a solo part in the evening's entertainment Mr. Kellar provided. For his first local appearance in vaudeville, Valadon is giving an ordinary act of its kind, well set, with four assistants, three illusions, some magic, besides palming. Mr. Valadon goes at his audience from the start. When he isn't talking, he is pulling American flags out of "the drum that can't be beat."

It is rather a mystery why he produces ducks instead of American eagles. His best illusion is called "The Mysterious Cross." A boy tightly roped to a wooden cross, placed inside a cloth covered cabinet, is replaced by a girl in a similar position. The boy is first tied to the cross in front of the audience and outside the cabinet, the wooden piece being removed from it for that purpose. After it leaves the cabinet, a curtain is drawn, shutting off the view of the interior from the house, and this excites suspicion before the trick is performed. Any intelligent person will immediately attempt to mentally discover the reason for the drawing of the curtain, and must of a necessity hit upon the substitution idea, which has much to do with spoiling the value. The other two illusions are not complex to anyone at all inclined to study out these things, but the final one receives the most applause, which is very light. The palming is good, Valadon working with coins against a red half-drop, but he talks during this, as he does throughout the act. There is no humor in the dialogue, though the magician believes to the contrary, and his delivery could be improved by study; also his appearance by wearing a black bow with the tuxedo coat. It may be said that Valadon has a showy act, but not a weighty one in any way. Faster work and no talk would be a big help. *Sime.*

Alburtus and Altus.
Hoop Rolling and Club Juggling.
9 Mins.; Two.
Alhambra.

Alburtus and Altus are having their first city showing at the Alhambra this week as far as can be learned. They are two young men, one working "straight" and the other as a comedian. Some slight hoop rolling starts the proceedings, followed by juggling with balls and clubs. One handles five balls very well, and his work with four is very catchy and liked. With the clubs there is good passing, the two taking four clubs from each other in rapid succession while walking across the stage. The act can be developed into a good number of its class, but should be improved upon, and a start might be made in the dressing. A harmonious combination would be better suited, such as golf player and caddie, the latter in eccentric dress. For juggling of this sort, the plain, severe style of costume seems to jar. Alburtus and Altus are opening the bill. Considering the attendance at that early hour, their reception at the close was quite cordial. *Sime.*

Bunth and Rudd.
Travesty.
21 Mins.; Full Stage.
Pastor's.

The widely overdrawn grotesque make-ups at the opening would lead to the conclusion that the pair were from the other side, although the talk and the burlesque magic at the finish suggest America quite as strongly. In any case it is safe to say the act has been playing abroad. The first four minutes are wasted on some of the poorest quality of pantomime and dancing imaginable. The make-ups were enough in themselves to discourage an audience.

The remainder of the time is voted to the burlesque magic. There is plenty of good talk and a quantity of first rate comedy business introduced, good enough in itself to carry the act through with the first part dropped. The act closed the show, and had it been any other than this house they would very likely never have had a chance to show the really good part of the offering after those first four minutes.

Bergere Sisters.
Singers.
15 Mins.; One.
Union Square.

Two girls, twins by their similarity in appearance, are concerned. They do not appear together until close toward the end of the act, and to all except those who are informed ahead or keep particularly close "tabs," it seems that the first three numbers are given by the same girl. The illusion is maintained by the fact that the girls dress in exactly duplicated gowns. They are a good looking pair, and both endowed with voices of agreeable quality. A good selection of numbers, graceful stage presence and quiet manners helped them to a flattering reception. There is no dancing, a point which rather works against the offering, but the girls have real value as entertainers and should become familiar contributors to local vaudeville. *Rush.*

Kartelli.
Wire Act.
12 Mins.; Full Stage.
Union Square.

When a wire walker opens his specialty immediately with an unsupported handstand on the slack rope, a good deal is expected of him by way of closing feature tricks. That's how Kartelli begins, and when it is said that he makes good this early promise, the excellence of his offering will be readily understood. Practically everything he does has a distinct flavor of originality. His juggling, while standing on the wire, is almost spectacular, and throughout the execution is smooth to a degree. Several neat bicycle riding tricks are used, and the closing feat is a handstand on the handlebars of an ordinary bike, the wheels resting on the wire. A single handstand on the wire is shown for an encore. The number was plentifully punctuated with applause. *Rush.*

"The Famous Eight Sunrays."
"Girl Act."
4 Mins.; Full Stage.
Al Reeves' "Beauty Show."

"The Famous Eight Sunrays" were once an English "girl act." Now they are evenly divided in costumes and nationality, four Americans having replaced four of the original girls. The acrobatics, a feature of the act, are left out in consequence, and some skipping rope, with upside down dancing, remaining. That is why the act runs only four minutes; is long enough. *Sime.*

Moving Pictures.
"The Dieppe Automobile Race."
9 Mins.
New York.

After seeing the "Dippy" race on the sheet, the Vanderbilt Cup affair was only a tame game of tag. One could not help

but believe that any automobilist or anyone else must have been "dippy" to engage in this French contest. The course, as shown, is a succession of narrow roads, with "S" turns. Ofttimes in the reproductions, the machines skidded completely around, coming to a stop or starting off backwards. A ride should cure or kill a man suffering from nervousness. An automobile which tumbled over while going at full speed is seen, with the two passengers escaping unhurt, and continuing. The picture closed the show, and no one walked out before it finished. It is a foreign film, well made, full of action, and clear. *Sime.*

Moving Picture.
"Building a Railroad in Africa."
Alhambra.

The above is not the exact title, but is near enough, considering that as the picture becomes interesting the light goes out. Kaffirs are seen carrying ties for the road-bed of the railroad track building. An announcement is thrown on the sheet that the world's record of laying a mile of track in 60 minutes has been made on the African road, and presumably the audience is to see the deed done. After the colored workmen have carried about ten rails to be laid, making the beginning of the mile only, the comical looking fellow who at the instigation of the Alhambra biograph says "Good-night" broke up the seance, spoiling what might have been an excellent film. *Sime.*

OUT OF TOWN.

Jane Courthope and Company (4).
"Lucky Jim" (dramatic).
30 Mins.; Full Stage; Close in One.
Columbia, Cincinnati.

An act that is quite to the liking of those who want something new is offered for the first time by Jane Courthope, assisted by Charles Forrester, Charles Leonard and Allan Damon. The opening scene shows Jim Hamilton and his dog, on Christmas Eve, seated in his cabin in the Sierra Nevadas. Hamilton is about to put an end to his own and the dog's existence, when a young boy comes in. The child, Teddy, is almost starved and frozen. Hamilton feeds the boy, and in attempting to put him to bed a neat line of comedy occurs, the youngster finally telling of brutal treatment in the former camp. They enter into a partnership pact, and during the next year prospect for gold.

The second scene shows a path leading to Jim's camp, and here Alice Stafford (Jane Courthope) appears, telling a tale of her former marriage, of her husband stealing their child, and leaving for parts unknown. She asks to be directed to Jim Hamilton's camp. Arriving, she discovers the boy is her boy, and during the talk between mother and son, Jim appears, and they go over the story of the mother having jilted Jim for the boy's father. Old love is rekindled and a pretty comedy finish is made. Fifty pieces of special scenery are used in the act, presenting one of the prettiest stage pictures seen here in years. The acting is faultless, the story cleverly written, and the electrical effects perfect. The act is a novelty, an unqualified hit, and a headline feature. *Harry Hess.*

Lola Yerberi will return to vaudeville in October under the direction of Wesley & Pincus.

Peter F. Dailey and Co.
"Nearly a War Correspondent" (Musical).
30 Mins.; Full Stage (Special Set).
Keith's, Phila.

A musical playlet which is a condensed version of "The Press Agent" in which Dailey formerly starred. The new sketch had its first principal showing here after a week's "tryout" at Atlantic City, and the want of rehearsal was plainly evident. The skit is a satire on the South American rebellions, which are as frequent as household warfare, with just enough plot to carry a story of light texture. This plot also leads to the comedy finish. Dailey impersonates a war correspondent who falls in love with a senorita, and is ordered killed by one of the officers of the rebellious army. The soldiers listen to a scheme to organize a union, which halts everything on the eight-hour system. As they are ordered to shoot, the four o'clock bell rings; Dailey reminds them of their union and they spare his life. Dailey was probably too much engrossed in watching details to put much energy into the piece himself, but proved mildly amusing. Lillian Hoerlein, as a Spanish girl, filled the role in an acceptable manner and made a strong impression with her singing. A good comedy bit was well handled by Bert Snow. There is a chorus of six girls, and here is where big improvement is needed. The girls neither look, act nor sing well. Dailey has one good topical song which won three encores. The act is prettily staged. When operating smoothly and Dailey is enabled to work with more ease, it should prove an entertaining number. *George M. Young.*

Christine La Barraque.
Songs.
15 Mins.; Box set, Piano.
Keith's, Boston.

Miss Barraque is a blind girl who has studied law, been admitted to the bar, taught school, studied in Paris, speaks French, Italian, Spanish and English, and sings unusually well. She has conducted recitals in Boston, and has a clientele among society people. She comes from San Francisco. Her voice is clear, sweet, rich and full, and she pleases the audience by that alone. She will be a success in vaudeville, particularly when her attendants learn how to make up her face better, and she becomes more familiar with her surroundings. If the singer would stand easily at the piano instead of in the centre of the stage, the act would be improved. *Ernest L. Waitt.*

Gladys Sears.
Songs.
15 Mins.; One.
"Parisian Belles."
Empire, Chicago.

Gladys Sears is a newcomer in this particular line, having until this season played soubrette roles. She sings three character songs and makes the appropriate changes in costume. Her first song, "Jealous," is rendered with marked emphasis in expression. For her second number she gives an entirely new conception of a "Yiddish" girl, the type usually found in the Ghetto, but refined and neat in treatment. "Mari-utch at Coney Island" is effectively sung in an unassuming, pleasing and intelligent manner. Miss Sears should be in demand on the large vaudeville circuits. Her offering is decidedly entertaining. *Frank Wiesberg.*

UNION SQUARE.

Fred Walton in "Cissie's Dream" is the feature. The cast of the delightful little pantomime has been reduced by one, the "Foxy Grandpa" doll having been eliminated. Several bits of business are also missing in the sketch as now presented, and the dance of the French doll is no longer given.

The Elinore Sisters return after a short absence with an almost entirely revised offering. The talk is newly written, and for sparkling wit is unequalled by any two women in vaudeville. The dialogue sounds as though it had been pieced together from time to time as the material was collected. This makes it a bit chaotic, but that defect is lost sight of in the swiftly recurring succession of bright points. The sisters were a solid laughing hit.

Dixon and Anger have been touching up their novel talking sketch in "one" since it was last seen hereabouts, and it is now much improved in its minor details. The body of the material is retained in its original form, and with the enriching of the dialogue by the additional new matter makes it a first rate number.

Paulton and Dooley close the show in a comedy bicycle act. One dresses as a cowboy, a rather incongruous and bizarre idea, with no excuse except the questionable one of not having been done before. He does some passably interesting trick riding, and the comedian, in character, makes the familiar line of clowning sufficiently funny.

The Robinson-Parquette Trio (colored) contribute a passable number. There is little in the offering to raise them to distinction, although they handle the simple material in use well enough. The comedian is funny only by reason of his grotesque dressing, and the dialogue is a bit flat. Also the "straight" man falls into the common error of singing a straight ballad. He has an excellent voice, and it could be used to better effect in "coon" songs or plantation melodies. The woman figures only casually in the proceedings.

Lewis and Green are giving their comedy talking and singing act unchanged even to the wording of the parodies and the "ex tem." versifying at the finish.

Someone should disillusionize Marie Laurens as to the value of her voice for colorature work. It is not true at times, and the simpler the songs she selects the better her chances for her getting past without discovery. The "kid" impersonation was better, although dragged out to an unconscionable length, and made up of rather familiar jokes.

Sylvan and O'Neil should tone their work down in the slapstick department and brighten it up in dressing. The man works hard enough, but is hampered by a quantity of badly shopworn material. He is a good eccentric acrobat, and should never be content with his present vehicle.

Milton's Dogs open the show. By way of variety Milton does a "straight" bar act, composed of simple routine, neatly executed. His dressing is all wrong. The dogs have been educated to a fair assortment of tricks, but are not under complete control, and coaxing delayed the act.

Bergere Sisters, Kartelli, and Clara Balerini are under New Acts. *Rush.*

AL REEVES' "BEAUTY SHOW."

Either "The Behman Show" caused the capacity attendance at the Murray Hill Monday afternoon, or "Al Reeves" on the billboards is a big draw. Probably the latter. "The Behman Show" played the house last week, and left an excellent impression. This would work to the advantage of the next company, but Mr. Reeves has a name among burlesque patrons, and he is entitled to it.

Reeves does not slight his show; he goes out for good looking women, bright and dressy costumes, good comedy and cast. This season he has them all, and is giving the best show "Al Reeves" ever had. A very few, if any, will please more on the circuits.

The chorus alone could "make" the production. The girls are small, good looking, with two or three very pretty, and dressed in many changes, tastefully selected, and expensive. The production must have been a costly one as burlesque shows go.

In one number the chorus is arrayed in natty soldier coats and hats, with pink tights. The uniformity in size makes a pretty effect. All the musical numbers have been well staged, and the willingness of the girls, also their good nature while working, is a decided help to the liveliness. Two leading numbers, without being programmed. "A Lamppost in New York Town" in the burlesque called "Conology," with the book, music and lyrics written by Andy Lewis, who also staged it, has an unique and pleasing arrangement, and there is much melody to several songs.

In the opening "The Art of Self Defense" brings on the girls with sweaters and boxing gloves. This is nicely worked up, the young women pummeling one another to the great glee of the house; "Practical Man" in the second division again receives many encores, and this is through Mr. Lewis' efforts alone.

Two or three bits of new comedy have been worked out by Messrs. Reeves and Lewis in the burlesque. Neither works in the first part. They continually "kid" each other, having an intimate knowledge of one another's affairs. Mr. Reeves is opening the olio, singing parodies, and omitting the talk. The audience would not allow him to leave the stage. Mr. Lewis is also making a strong hit with "Won at the Wire," his well written slang piece, and playing well, as is his custom, a Hebrew at the close. Maude Elliott is his able assistant in this, and Miss Elliott carries a soubrette's role in the pieces.

Blanche Martin, good natured and good looking, is the leading woman, well dressed and popular. Almada Fowler is another principal, but Miss Fowler does little excepting to wear stunning costumes.

Ed Morris plays an Irish character in both pieces, being entitled to exceptional mention for work in the first part, and the members of the Savoy Quartet have characters likewise. They sing and talk in the olio, but one insists upon singing alone and dancing under the spot-light. "The Eight Sunrises" are under New Acts.

If Mr. Reeves holds his show as it is now, you can see it a second time in the same week without being bored. A better recommendation a show could not have. *Sime.*

HAMMERSTEIN'S.

The need of the *Victoria* bills for a larger list of acts working in "one" becomes more and more apparent. At Hammerstein's this week it compelled a rearrangement of the program which had four full-stage acts running in succession. Even with the new placing to help out, there were two occasions on which the orchestra played overtures while the scenes were struck and the stage reset.

Eva Tanguay is the headliner with a partly new act. The costuming is entirely new, but shows no improvement over the old wardrobe. The two first songs are likewise unfamiliar. The opening number is called "Nothing Bothers Me." It is a revised edition of "I Don't Care." The changes either in lyrics or music are not radical, but the revision does not by any means improve the number. "Does It Pay?" the second number, is well written and went nicely. Miss Tanguay was easily the hit of the show, singing five songs and the applause at the end lasted three minutes.

Herbert Lloyd deserved a better position than second. His business is to make audiences laugh, and he accomplishes this end with conspicuous success. Lloyd's act is probably the product of long study, and a vast amount of ingenuity. Something happens every minute, and all of his ridiculous clowning is original. He made a splendid laughing number on a good comedy bill.

Genaro and Bailey are using "Tony the Bootblack," a sketch which has nothing of real value to offer and only hampers the real ability of the pair as dancers and singers. The plot of the sketch is painfully light and inconsequential, and does not entertain until Dave Genaro gets into his straight part, and the proceedings turn into the old Genaro and Bailey specialty. From there the number went merrily along as of old, finishing to solid applause.

Harry Bulger with his parodies was moved up to "No. 4" from a later position, to supply an act in "one," which was needed in that section of the show. A new song with a capital topical twist is offered on the subject of "Dr. Munyon," with allusion to "affinities" and other items of timely interest. It was helped along Monday night by the fact that the original "There is hope" expert himself occupied a stage box, and the house was "wise" to his presence.

The Five English Madcaps followed the intermission, changing places with Bulger. They make up a gingery quintet of acrobatic dancers, and deliver twelve minutes of swift and graceful action. The English girls are as hard working a lot of "ponies" as has been seen hereabouts lately and the *Victoria* audience liked them immensely.

It is to be hoped they will soon have saved enough money to supply themselves with silk stockings.

The Exposition Four command a position well toward the top in their class. The comedy values are a bit light, but the straight musical quality of the number is excellent. It seems at times as though the quartet might substitute something more modern for the bamboo chimes, which play so prominent a part in the act.

Cressy and Dayne and Sam Watson's Farmyard were the others; together with Fred Jarvis and Lily Tudor (New Acts).

Rush.

NEW YORK.

The New York's bill is pronounced "great" by the audience this week. After fairly started, the show ran off finely on Monday night, to a great big finish which included Vesta Victoria, the hit of the program, (New Acts), followed by the Okabe Japanese Troupe, which did not suffer in applause from the closing position, and a sensational moving picture held the house until 11:20.

In the first half, Clifton Crawford scored the hardest, being second to Miss Victoria in favor. The show opened with Newhold and Carroll on the parallel bars, with a neat introduction of their own. This, and the novelty of the apparatus on the stage carried them through. No startling acrobatics developed, but those seen were probably new to nine-tenths of the audience.

With their string instruments, the De Faye Sisters, after holding up the stage in the "No. 2" position to permit of the new special bet now carried in "two" being placed, gave their full act whereas they should have closed in "one" on the second number. The act is not a heavy one, and the full routine, including a mistaken "Gibson Girl" impersonation, necessitated another wait for the change of costume. The setting shows large champagne goblets on which the girls are seated and the finale occurs when they reseal themselves on the brim, falling into the cups, which revolve.

"The sketch" at the New York is being tried out by Maud Hall-Macy and Company in "The Magpie and the Jay." A comedy sketch, with the fun sufficiently pronounced, will please in this theatre as it will in any other. Miss Hall-Macy is demonstrating this, and obtaining the result through her slang, sometimes delivered smoothly as it is written, but often sounding forced, as it is also written.

Mr. Crawford returns with new dialogue and verse, retaining the Kipling and "sneezing" portions of the former act. His matter is all bright, and well delivered, he scoring decidedly from the outset. When announcing a song, Mr. Crawford said it was to "enable a young man to earn an honest living, and anyone nowadays ought to succeed in that; there is so very little competition."

Ida Fuller, with her spectacular creation holds over, closing the first part, and Mlle. Lucile Murger, another holdover, opened the second part. Mlle. Murger should locate Fougere, and the two might do a "sister" act if a manager could be found who would give an engagement. Murger has discarded her half-and-half dress, wearing a soubrette costume split up the side, as Mlle. Murger evidently believes her art to be appreciated must not be screened.

The comedy juggling of W. C. Fields was enjoyed, although Mr. Fields seems to make more misses at the New York than elsewhere, and the Japanese group of seven, including two remarkably youthful contortionists and acrobats, lay rightful claim to the best Jap acrobatic act over here. One of the hand-balancers, and he is the best in his class, makes a full whirl around while on his hands, and there are any number of striking feats, not the least being 37 consecutive hand-springs by a boy over the body of another on a small platform. The moving picture winding up the show is under New Acts.

Sime.

COLONIAL.

Millie Lindon, an English importation (New Acts), was jumped to the deadline position from an inferior place in the billing Monday night on the strength of her showing at the matinee and her name replaced those of the Fadettes of Boston and Master Gabriel in the electrics over the Broadway entrance.

The Fadettes are all to the Bostoneese, both as to their sedate bearing and appearance, and the sort of music they produce. As coming from the burg where the leadership of the Boston Symphony Orchestra is a much livelier issue than the possibility of Roosevelt's being forced into a third term, they have a reputation to sustain and they go about sustaining it in workmanlike style. Caroline Nichols, the leader, is a personage. She looks Boston, nice, agreeable Boston, and despite her rotundity of figure she makes a peculiarly attractive leader, with a round, placid face and short, prematurely gray hair. Also when Miss Nichols, of Boston, turned around to her New York audience during the playing of the national anthem and bade them rise with a regal gesture, that New York audience obeyed as meekly as it ordinarily does to the hoarse commands of a "step lively" street car conductor. The music of the score or so of nice-looking girls was thoroughly enjoyed.

May Tully returns to us after a transcontinental trip, with her entertaining sketch "Stop, Look and Listen." Neither Miss Tully nor her vehicle has been improved in the interval. The principal seems to lack her old quietness of method and the strain of steady work appears to have cost her voice something of its delightful quality and resonance. She has lost none of her fire, however, and the bit of tall acting she does is still a fine example of convincing dramatic work, and won her a sincere burst of applause. Jane Gilbert seems to be a newcomer in the cast, but Frank Robinson is the original "Rube."

Mignonette Kokin is a neat dancer and does better with numbers of a soubretish sort. Her second number fell flat and the talking and singing of the first number did not go particularly well. The dancing saved her, however, and made hers a neat early number.

Redford and Winchester opened the show with their comedy juggling. The straight member is working with a good deal more skill than formerly, handling seven balls without a slip and working through his whole routine with perfect smoothness. The comedy goes nicely and has a large degree of novelty.

Foster and Foster likewise get away from the familiar routine of singing and talking acts. The two men are agreeable singers and they contributed a good comedy value to the bill with an excellently worked up close in one.

Smith and Campbell have a whole new line of talk. It is significant as indicating a change in popular taste that, whereas the pair used to get a good deal of their most effective material out of horseplay, they now seem to have found that they do better with a quieter brand of humor. The new material is an improvement over anything they have yet had to offer, and that is saying a good deal for them. The points follow each other with the speed of a moving picture reel, and there is not a superfluous line in the whole of the dialogue. Gillett's Monkeys.

Rush.

ALHAMBRA.

The Alhambra this week must be considering the weather, for fun predominates on the bill. Two comedy sketches, with a monologue between, are on the program and billing as features. Other than the laughing acts, the bill contains good vaudeville in McMahon's "Minstrel Maids" and Sie Hassan Ben Ali's Arabs. These are placed in the second half, with another good comedy turn in "one" separating them.

Alburtus and Altus (New Acts) are starting the show, while Valadon (New Acts) opens after the intermission. Beatrice Lindley occupies the "No. 2" place, and after her appearance, the audience commences to laugh, with few breaks thereafter. The orchestra this week is acting as "plugger" for the near-by bars at intermission, playing an overture resembling a cross between a wedding and a funeral march.

Miss Lindley is remaining on the stage eight minutes now, four minutes too long it she must be there at all. Placing the piano in "one" might help her act as well as the stage manager if the piano were situated so the right side of the house could see her.

Virginia Earl has made a number of changes in "A Midnight Mistake," for which Will M. Cressy receives credit. Up until towards the close, the sketch has not been improved, but there is a finish now through fast work and singing enjoyed by the audience, bringing several curtains. Miss Earl is giving a good performance.

Charles E. Evans and Company scored solidly with the Geo. Arliss farce "It's Up to You, William." For vaudeville this is an excellently written sketch, spoiled now in the opening by the women, particularly Jessie Bradford as Mrs. Lawson. Both are much better when the men are on the stage, and the early part of the act ought to receive attention, either from the author or the principal.

A new scheme for the orchestra to play in his act, literally and figuratively, has been evolved by Marshall P. Wilder, who is telling a few new jokes in his routine, among them being the long Chinese answer to a simple question requiring a reply of one or two words. Mr. Wilder interprets the lingo as saying "yellow dog." Leo Carrillo, who told the story first, says "No." Perhaps Mr. Wilder is not aware of Mr. Carrillo's priority.

Charles F. Semon was the other monologist, of the musical sort, placed far down and in a hard position following a "girl act," but he was very well liked, and the Arabs gave the acrobatic finish in their usual way, the tumbling gaining a hearty recall.

The "girl act" is McMahon's, with Charles Shrode now the manager. Alice Shrode is the interlocutor. The act is going just as well as it ever did, and there are no changes in it, excepting those mentioned, and possibly a couple of girls, but that is not noticeable. A selection called "Rag Time Ball" is sung by the Misses Haney and Cassidy, the "ends," replacing "Tallahassee," and a better song could be secured. Miss Shrode sang "I'm Only Living For You" on Tuesday evening. Her voice does not seem strong enough for it. Mr. Shrode ought to coach the "end" who reads the letter to be just a little more natural and funny. Sime.

DREAMLAND BURLESQUERS.

There were those last year who believed that the Dreamland Burlesquers' show deserved the place at the top of the Western Wheel column. This year there will be but few who will not concede it this position without hesitation, unless one of the companies that has not yet gotten into the metropolitan district has something phenomenally good to offer.

The Miner show is not a burlesque entertainment in the ordinary sense of that earned Broadway approval, and lavish term, but rather an ambitious musical production, with a specially written score that compares favorably with many that have mounting.

Dave Marion wrote the two-act piece called "Newport." The plot is not visible to the naked eye, but with a light comedian like Harry Fox and a character comedian like Marion, plot is not essential. Much better is the detached but altogether delightful funmaking of the pair. Marion has worked out a steady succession of new comedy "bits" to fill in the intervals between numbers. Nothing is shown that is not new, with perhaps the exception of the money changing stuff in the second act, and all of it rich in good natured humor.

Marion's hair-lip cabbie is a screamingly funny characterization. His humor is not a matter of lines or situation. The fun is in the character, and in Marion's methods of handling it.

Fox is perhaps the smoothest light comedian that the burlesque ranks know. He is destined for better things. Without in any way infringing upon the eccentricities that make George M. Cohan's trademark, Fox rather suggests that comedian in his breezy methods.

The Melnotte Sisters are not with the company, their place being taken by the Sisters Earl, a pretty pair of "ponies," who first appeared in vaudeville at Pastor's a few months ago. The sisters are capable little workers, neat dancers and singers, and fill the important burlesque requisite of being pretty. Agnes Behler has improved immensely over her previous work. She makes a first rate soubrette, working with a good deal of polish and ease. Adelaide L. Fell has a grotesque comedy part of a scrubwoman in the first act, and gets a vast amount of good laughing material out of it, even though her spoken lines could be all written on a single sheet of paper. "Is Life Worth Living" made an excellent number as sung by her.

The musical numbers form an almost unbroken succession of solid hits. "Dandy Dan," by Fox, backed up by a chorus neatly dressed in tailor-made suits, is in the "popular" class, as also are "Forget It and Have a Good Time," and "Hannah From Louisiana."

As an illustration of the expensiveness of the production it is noteworthy that there are half a dozen chorus men in the show who do not appear as principals. In addition to these are the Liberty Four, a male quartet, whose voices add materially to the singing ensembles. The members of the quartet appear as principals in both acts as well as contributing a number to the olio. Will Lawrence, of the quartet, has a Hebrew part in the first act, but does little with it. Although the quartet is No. 2 in the olio, Lawrence does not change his costume or make-up.

In the selection of the chorus Tom Miner has done as well for the show as Marion in supplying the book and music. The

girls make up a first rate dancing and singing organization with the snap and ginger of a Broadway musical comedy. They are fourteen in number, and in the two acts show nine costume changes. The principals change quite as often.

There is not a suggestion of indelicacy during the piece in either dialogue or business, the nearest approach to roughness being the mele in the first act incidental to the fighting song used with "Roseland" by the same company last year. Here, however, the "rough house" is properly a part of the song, and if it does at times become unnecessarily violent, the laughter that the Saturday afternoon audiences of women at the Dewey gave it is an adequate excuse.

Miss Behler has one of the prettiest songs of the whole score in "Hannah From Louisiana" in the first act. It has a pretty, albeit somewhat reminiscent, "coon" swing and was splendidly handled with attractive light effects and musical embellishments, the quartet, partly concealed in the half lights of the stage, supplying agreeable harmony with the chorus. This is but one example of consistently skillful staging, a particular in which the whole show is notably strong. Pretty special sets have been provided, a garden scene in the first act and the seashore in the second.

For the olio the Sisters Earl use the same act they introduced in vaudeville. It is a light little dancing and singing specialty, but away from the familiar "sister" act routine, and the pretty, chic appearance of the pair gets them past in good style. The quartet have an average singing act, with the soft pedal on the knock-about comedy. The harmony, supported by a good resonant bass, is agreeable, and the routine of selections well adapted to burlesque purposes.

Marion has given up the act he used last year, although he holds to the "Walk, Walk, Walk" number, with which he has become more or less identified. He is now working with Harry Fox in a conversation and singing skit, in which the chorus appears from time to time. The pair have a novel arrangement for their talking. They sit upon bootblack stands and carry on their cross talk while four of the girls keep themselves busy polishing their boots. This gives the comedians a natural pose, and an appropriate bootblack song is worked in. The act was probably thrown together a bit hastily, and some rather familiar talk is noticed from time to time, but for the most part the conversation runs along new lines. The skit maintains a good degree of speed, and kept that part of the olio running entertainingly.

The Three Hanlous carry out an exceedingly good routine of tumbling and hand-to-hand acrobatics. Their dressing works against them somewhat. Black satin knickerbockers do not make a graceful costume for work of this sort, but three acts out of five of this sort wear them as a matter of religion. Also the lighter of the trio wears highly decorative sleeve garters that could be discarded with profit. This particular article of attire seems to be a weakness of acrobats. It takes away from neatness of dressing always. *Rush.*

Trixie Friganza is reported to have refused an offer of \$700 weekly to play in vaudeville. Miss Friganza will play, but it is seriously whispered she wants more.

BON TONS.

With the exception of three or four new musical numbers, and a few faces, the "Bon Tons" of this season is the "Bon Tons" of last, in pieces and personnel, and not omitting costumes.

The changes in the show have not improved it, and neither does the performance evidence any unnecessary outlay of money. As a matter of fact, the careful consideration of the bank account will undoubtedly return the largest net profit to Weber & Rush, its owners, of any of the firm's burlesque companies now out. This will redound to the credit of Sam Goldie, the manager, who is probably this season in command of the cheapest burlesque company traveling over either Wheel.

Guy Rawson and Frances Clare are still the principals, and are working harder than ever to make the show a go. Mr. Rawson is obliged to handle almost the entire burden of the fun. He succeeds, and his quiet methods draw laughter, although he is resorting to swearing for much of the effect.

Miss Rawson, who seemed last year to be destined for the position of "best soubrette in burlesque," is held back now by playing the familiar parts. Her numbers and costumes only are different. She is appearing in a long, handsome white dress at the opening, and a new costume for the burlesque is extremely pretty. Miss Clare is making several changes, leading nearly all the numbers, making a hit especially with "Won't You Be My Baby Boy" when the theatre will allow the spot-light to be played on the bald heads in the audience. For this "hit" the credit should go to the "spot." In "I'd Rather Two-Step" there is some rough work which brings encores, and another selection, "Monkeyland," has been poorly "put on," causing it to slowly pass away during the rendition.

There is little inspiration for the principals, however, with the chorus of fourteen carried. "The Six Cocktails," an English "girl act," is a damper on the show. There are three or four girls in it who can neither sing, dance or stand on the stage. It is one of the worst collections of choristers probably ever seen in burlesque, both in actions and looks.

The English girls back up Marion Cooke while the latter is doing the "Red Domino" dance. Last year this was a feature of the olio. Now it is the least, and might as well be taken out.

The newcomers in the cast are Woods and Greene and Florence Moore, the latter playing a principal role for the first time. Miss Moore is a stunning looking picture in the burlesque, while wearing a black suit of tights, and the few lines in both pieces allotted to her are well taken care of. Messrs. Woods and Green have parts, together with an olio act. In neither do they cause a commotion, one, the Hebrew comedian, going into the specialty with the same make-up (songs and talk).

Ben Pierce and Gladys Carlyle are retained, and Mr. Pierce is doing a single act, filling out the very slim olio, led by Rawson and Clare in "Just Kids," the quiet sketch being well liked. Miss Carlyle looks and sings just as well as before.

The "Bon Tons" may do business this season on the strength of the reputation left behind last year, but people will expect a new show, and be disappointed.

The best attraction with the "Bon Tons" now is Miss Clare. She is surely drawing more money than the show, and without

STAR SHOW GIRLS.

"The Star Show Girls" opens the question, "how far does the specialty contribute to the entertainment of a burlesque show?" The show is practically without an olio. An acrobatic act is given as an incidental during the progress of the burlesque, and early in the first part a short club juggling turn is worked into one of the numbers. As for the rest the various principals contribute a singing and talking number or two during scene changes—there are four—without changing their makeup in some cases.

This question of olio is probably open to argument. In the present instance it seemed to take away from the variety of the entertainment, notwithstanding the frequency of scene changes and the excellent musical and chorus arrangement of the piece.

Charles Nichols is again featured in his "Dopey Dan" character, but in this year's production he does not dominate the organization as he did last season. He has not nearly so much to do and does not work with his old skill. For long periods at a time he is on the stage in a subordinate capacity, and his presence is frequently forgotten. His best bits are in the first part, when he does a "dope fiend."

Jim Dixon is prominent in the proceedings in a double role. He does nicely enough in the "straight" part, although inclined a bit to posing and stilted acting, and has one of the best singing voices in the company. His yodling was good for repeated encores. John Baker makes a first rate comedy boy in the opening, handling the larger part of the comedy until the entrance of Nichols, which by the way did not come until the piece had been running fifteen or twenty minutes. Jim Mackay plays "straight" throughout, holding down his polite part in acceptable fashion. Wally Clark figures rather casually in the first act as a German with not a great deal to do in the comedy department, and Pert Mackay plays a semi-soubrette role with a fair degree of smoothness and later poses in a cabinet.

The women principals and the chorus make up the strength of the piece. No better working fourteen has been shown at the Bowery theatre so far this season. They are elaborately costumed, with five changes in the first part, ending with a novel finale in which all the girls, dressed in military uniforms, beat drums while Nichols conducts the band. Miss Croix leads most of the numbers. She has an uncommonly clear, even brilliant voice, for burlesque, and the high notes with which she finished most of her songs gained a great deal of applause.

La Salla Trio—who did the club juggling also contributed an excellent acrobatic number. One of the Sallas, as a girl, turns off some of the swiftest ground tumbling a burlesque show has seen. The pedal juggling is quite as good, and the dressing of the boy adds not a little to the value of the work. One feat, by no means the feature, was a double from a sitting position upon the feet of the ground worker in the "Risley." The same member's flip flaps were also remarkably well done, and the act as a whole, decidedly well liked. *Rush.*

her or some one equally attractive, the "Bon Tons" would have to be revised. It is not strong enough to play over the Wheel a second time on its merits alone. *Simc.*

WHEN NOT OTHERWISE INDICATED.

"B. R." in the list indicates the route of the burlesque company named, with which the artist or act is with and may be found under "BURLESQUE ROUTES."

4

BUCKNER
SENSATIONAL CYCLIST.
Hotel Gerard, N. Y. City.
Associated with AL. SUTHERLAND, Vaudeville Booking, St. James Building.

Buckeye State Farm, 2364 E. 57, Cleveland, O. -
 Burke & Urline, 110 East 14, N. Y.
 Burke & McEvoy, 144 Seventh Ave., N. Y.
 Binkart, G., Cole Bros., O. R.
 Burkhardt, Chas. J., 156 W. 45, N. Y.
 Burns, Morris & Co., Utahna, Ogden, U'ah.
 Burns, Harry, 80 Madison, N. Y.
 Burt, Glenn, Novelty, Joplin, Mo.
 Burtinos, The, Wigwam, San Francisco.
 Burton & Vay, Lflic, Fort Worth, Texas.
 Burton, J. M., 309 N. 55, N. Y.
 Brannett, Edna, Unique, N. Y., indef.
 Rush & Elliott, Grand, Fargo, N. D.
 Bnsler, Walter H., Orpha, Madison, Wis., indef.
 Butler, Isabelle, Bannum & Bailey, C. R.
 Butlers, A., Radlum, Chickasha, I. T., indef.
 Bula & Raymond, Washington Society Girls,
 B. R.
 Burton, Chas. C., Crystai, Menasha, Wis., indef.
 Byrd & Vance, Empire, Des Moines, Ia.
 Ryers & Herman, Trent, Trenton, N. J.
 Byron & Landson, 204 East 52, N. Y.

Callahan & St. George, Hurtig & Seamon's, Day-

Callan & Smith, La Salle, Keokuk, Ia.
Campbell & Brady, Orpheum, El Paso, Tex.
Cameron & Flanagan, Temple, Detroit, Mich.
Camp, Shepard, Kentucky Belles, B. R.
Candell, Elmore, 220 E. Bensonhurst, L. I.
Caldera, A. K., St. Charles Hotel, Chicago.
Caprice, Mile., Orpheum, Minneapolis, Minn.
Cardovaine Sisters, box 108, Liberty, N. Y.
Carlin & Otto, 193 Prospect ave., Buffalo.
Campbell, W. S., Rose Syddell, B. R.
Carmen Loupe, Barnum & Bailey, C. R.
Carillo, Leo, Nyack, N. Y.
Carlos, Chas., Ringling Bros., C. R.
Carol Sisters, Unique, San Jose, Cal.
Carroll & Cooke, Hotel York, N. Y.
Carroll & Clark, Altmeier, McKeesport, Pa.
Carroll, Grant, Fay Foster, B. R.
Carson, William, K. O., Detroit, O.
Carson Bros., Behnnm Show, B. R.
Carter & Taylor, 256 W. 43, N. Y.
Carr, Jessie, Toreadors, B. R.
Carroll, Nettie, Forepaugh-Sells Bros., C. R.
Carters, The, 921 9th St., La Salle, Ill.
Carter, Taylor & Co., Hathaway's, Maiden, Mass.
Carver, William, City Shows, Baltimore.
Carver & Pollard, Majestic, Birmingham, Ala.
Casey & Crane, Orpheum, New Orleans, Ala.
Casad & DeVerne, 312 Valley, Dayton, O.
Chadwick Trio, Pastors', N. Y.
Chambers, The, 60 Manhattan ave., N. Y.
Chandler, A. and City Shows, B. R.
Chapin, Benjamin, Columbia, Cincinnati, O.
Chester & Jones, Passaic, N. J.
Chester, Chas., Hagabeck-Wallace, C. R.

Christy, Wayne C., Grand, Madison, Wis.
Christy, Great, Knickerbocker, B. R.
Chuck City Four, Theatre, Troy, N. Y.
Cinquavail, Paul, 5 Mostyn road, Brixton, London.
Clairmont, 2051 Ryder ave., N. Y.
Clarke & Temple, Vasson's, Joplin, Mo.
Clarke, Harry Conrad, Tech, Buffalo.
Clark & Duncan, Olympic, Chicago.
Clark Bros., Hagenbeck-Wallace, C. R.
Clark, John F., 425 Forest, Arlington, N. J.
Clarke, Wilfred, Lambs Club, N. Y.
Claus & Radcliff, Trocadero, B. R.
Clemens, Katie, Rose Sybell, B. R.
Cleveland, Claude & Marion, 215 Shuttleff, Chelsea, Mass.
Cliffords, The, Barnum-Balley, C. R.
Clinton & Jerome, 229 W. 145, N. Y.
Clinton, Chris, Half Price, Jersey City, N. J., Indef.
Clivette, 274 Indiana, Chicago.
Coe, Charlotte, & Sundowner, 1553 B'way, N. Y., W. R.
Coccia & Amato, 217 W. 25, N. Y.
Cohan, Josephine, South Africa.
Cole, George, Barnum & Balley, C. R.
Cole & Clemens, 8th and Race, Philadelphia, care of Davis.
Cole & Coleman, 126 W. Pleasant, Springfield, O.
Collins, Eddie, Oakshoeb, Wis., Indef.
Collins & Collins, 921 Dakota, Phila.
Collins, Nina, Lady Birds, B. R.
Collins, James J., Jolly Girls, B. R.
Collins & Brown, 148 Kosciuszko, Brooklyn, N. Y.
Coltons, The, Champagne Girls, B. R.
Compton, J. H., Orpheum, Boston, Mass.
Comrades, Four, Poll's, Scranton, Pa.
Connolly & Klein, Empire Show, B. R.
Contine & Lawrence, Lyric, Bartsleville, I. T.
Conway, Jack, 231 W. 141, N. Y.
Conkey, Clever, Lyric, Parsons, Kan.
Colvrens, Singing, 102 W. 38, N. Y.
Cohen, Will H., Co., Hickox, B. R.
Comerford, Vaughn, Broadway Gaiety Girls, B. R.
Conley, Anna & Edie, Bennett's, Quebec, Can.
Conn, Downey & Willard, Oct. 6, Orpheum, Minneapolis, Minn.
Conway, Nick, Grand, Seattle, Wash.
Cooke & Miss Rothert, Theatre, Kansas City, Mo.
Cooke, Joe, & Bro., Bennett's, Hamilton, Ont., Can.
Cook, Billy, Toredors, B. R.
Cook, Frank, Austin & Stone's, Boston, Indef.
Cooke & Clinton, Orpheum, Leavenworth, Kan.
Cooper & Robinson, Shea's, Toronto, Can.
Cooper, Harry L., Fay Foster, B. R.
Copp & Manning, 25 W. 43, N. Y.
Coombs, Frank, & Mariel Stone, 147 W. 45, N. Y., V. C. C.
Corelli, Jack, Forepangh-Sells, C. R.
Corellis, 3, 25 Oswego, Boston.
Cossar, Mr. and Mrs. John, Oct. 7, Family, Gloversville, N. Y.
Coughright, Wm., Co., Bijou, Bismark, N. D.
Couthoil, Jessie, & Co., 6332 Harvard ave., Chicago.
Courtleigh, William, & Co., Haymarket, Chicago.
Cottons, The, Champagne Girls, B. R.
Cowles Family, Altoona, Wis.
Craig, Richy, 335 3d ave., N. Y.
Crawling, Phil, Sells, W. 43, N. Y.
Cree, Bijou, Battle Creek, Mich.
Crickets, Orpheum, Los Angeles, Cal.
Cronin, Morris, 21 Alfred pl., London, Eng.
Crystal, Herman, Parisian Widows, B. R.
Cummings, Thornton & Co., Washington, Spokane, Wash.
Cunningham, Al., 200 W. 44, N. Y.
Cunningham, Georgia, Lady Birds, B. R.
Cunningham & Smith, Lawrence, Elwood City, Pa.
Curtis, Palmer & Co., Poll's, Scranton, Pa.
Cutty's, Musical, 3034 E. Baltimore, Baltimore, Md.

DeMars & Dexter, Great Anselme Co., Terre Haute, Ind., Indef.
Delmont, Fred, Hagenbeck-Wallace, C. R.
Delno Troupe, Hagenbeck-Wallace, C. R.
Deltons, Three, Jolly Grand Widows, B. R.
Delmore, Misses, K.-P. 125th St., N. Y.
Delaplace, Dancing, National, Erie, Pa.
De Lisle and Co., Colonial Belles, B. R.
Delaphone, 54 Willoughby, Brooklyn.
DeMora & Graceta, Lyric, Lincoln, Neb.
De Mateos, O. H., Warksworth, Ont., Can.
De Vern & Van, Oct. 7, Auditorium, Pittsburgh.
DeWitt, Burns & Torrance, Poll's, New Haven, Mass.
De Voy & Miller, 200 E. 14, N. Y.
DeVean, Hubert, Bijou, Flint, Mich.
Demario, Harry, Ringling Bros. C. R.
Deuning, Joe, Temple, Detroit, Mich.
DeMonde & Dinsmore, Oct. 7, Cooper, Mt. Vernon, O.
Diamond & May, Fischer's, Los Angeles, Indef.
Diamond, J. H., American, Florida, B. R.
Dieckel Bros., Circo Bell, Mexico City, to Jan. 4.
Dillon, William, K.-P., Providence, B. I.
Dillae, Max, Ringling Bros., C. R.
Dixon & Fields, Orpheum, Omaha, Neb.
Dixon Bros., Novelty, Brooklyn.
Doherty, Lillian, Ronachers, Vienna, Austria, 30.
Dohler Troupe, American, Florida, C. R.
Doherty & Carson, K.-P. Union sq., N. Y.
Donovan & Arnold, Bell, Oakland, Cal.
Doherty, Jim, High Jinks, B. R.
Douglas, Chas. W., Broadway Gaiety Girls, B. R.
Dove & Lee, 422 W. 48th, N. Y.
Dowling, John, Toreadors, B. R.
Downey, Leslie T., Electric, Racine, Wis., to Dec.
Drawee, Frisco & Hambo, Scala, Antwerp, to Nov. 1.
DuBols, The Great, 2067 N. Main, Bridgeport, Conn.
Dudley, O. E., Crystal, Elwood, Ind., Indef.
Dunham, J. H., American, Hotel, N. Y.
Dunn, Maude, 345 Broadway, So. Boston, Mass.
Dunham, Heslin & Barard, Jolly Girls, B. R.
Duncan, A. O., V. C. 147 W. 45, City.
Dunedin Troupe, Brocton Grand Fair, Brocton, Mass.
Dupree, Bob, Canvas, Provo, Utah, Indef.
Dupree, George & Libby, Faisl Hotel, Chicago.
Dupree, Lena, Connors', Coney Island, N. Y., Indef.
Dupree, Jeanette, Keeney's, Brooklyn.
Duprez, Fred, Star, Seattle, Wash., Indef.

E

Earle & Bartlette, Keith's, Boston, Mass.
Earle, Burt, 5th Ave., N. Y., Indef.
Edmonds & Haley, 308 E. 60, Chicago.
Edwards, M. & C. E., Hippodrome, Buffalo, Indef.
Edwards, Jennie, Bowers Brlesquers, B. R.
Edwards, Ralph, Parisian Widows, B. R.
Edwards & Vaughn, Vandeville, Youngstown, O.
Ehrenfeld Trio, Orpheum, Chicago.
Eldredge, Press, 11 Oxford Terrace, Hyde Park, W., London, Eng.
Elzer, Carrie, Tiger Lillies, B. R.
Eller, Goldie, Fay Foster, B. R.
Elen, Gus, Tremont, Boston.
Elmore Sisters, Colonial, N. Y.
Elliott, Belair & Elliott, Harry Bryant's, B. R.
Ellis-Nowlin Trio, Empire, Hoboken, N. J.
Ellsworth & Burt, Crystal, Milwaukee, Wis.
Ellsworth, 4, Tiger Lillies, B. R.
Emery, Mandie, 2110 E. Federal, Baltimore.
Emerald Trio, 443 Central ave., Brooklyn, Mass.
Emmett & Baldwin, Hathaway's, New Bedford, Mass.
Emmett, Gracie, K.-P. 23rd St., N. Y.
Empire Comedy 4, Berlin, Germany, Wintergarden.
Emperors of Music, Four, 431 W. 24, N. Y.
Erb, Stanley, Moline, Ill.
Ernest, Three, Grand Victoria, B. C.
Erzatti & King, Circus, Ciniselli Warneban, Russia.
Espe, Dutton & Espe, Bijou, Green Bay, Wis.
Esterbrooks, The, Miss N. Y., Jr., B. R.
Estelle & Wills, Jolly Grand Widows, B. R.
Emeralda Sisters, Aards, Moscow, Russia, to Oct. 15.
Engene & Mar, 1746 W. 103, Chicago.
Evans & Lyord, Lyric, Cleveland, O.
Evans, Billy, Colonial Belles, B. R.
Everett, Joe, Hargreaves, C. R.
Everett, Ruth, Ideals, B. R.
Everett, Sophie, & Co., People's, Cedar Rapids, Ia.

F

Fairchilds, Mr. and Mrs. Frank, Bijou, Bloom-

USE THIS FORM IF YOU HAVE NO ROUTE CARDS[illegible]

CARDS WILL BE MAILED UPON REQUEST

Falke & Coe, Jolly Grass Widows, B. R.
Fantas, 201 E. 14, N. Y.
Farb, Dave, 515 W. 6th, Cincinnati, O.
Farrell, Charlie, 332 Main, W. Everett, Mass.
Farrell, Billy, Moss & Stoll, Eng.
Farrell & Lester, 1000 Broadway, Chicago, Ia.
Faust Bros., Star, Seattle, Wash.
Fay, Coley & Fay, Empire, San Francisco, Indef.
Fay, Ray F., The Alamo, Cedar Rapids, Ia., Indef.
Faye, Elsie, G. O. House, Indianapolis, Ind.
Felix, Mr. & Mrs., G. O. Jamaica, L. I.
Feltz & Cann, K. P., 23rd St., N. Y.
Ferguson, David, Miss N. Y.
Ferguson & Dupree, 313 E. 71, N. Y.
Fernande-May Doo, Bijou, Dubuque, Ia.
Ferry, 504 So. 21, Phila.
Fiddler & Shulton, Theatre, Joliet, Ill.
Fielda, Will H., Academy, Chicago.
Fielda & Wooley, Parliarian Widows, B. R.
Filion & Errol, 122 So. Austin, Austin Station, Chicago.
Fink, Henry, 150 Potomac, Chicago.
Fisher, Mr. & Mrs. Perkins, Bennett's, London, Can.
Finlay & Burke, 274 W. 40, N. Y.
Fisher, Robert, Lady Birds, B. R.
Fisher & Santley, B. R.
Flatow & Dunn, 205 E. 14, N. Y.
Fleming, May Agnes, Pat White's Gaity Girls, B. R.
Flemen & Miller, Kentucky Belles, B. R.
Flora, Mildred, Night Owls, B. R.
Fletcher, Chas., Majestic, Des Moines, Ia.
Foster, Frank, K. P., Union Sq., N. Y.
Foster, Fred, Empire, London, Eng., to Nov. 2.
Forber, the Marvel, 153 W. 9, South Boston, Mass.
Forbes, Mr. and Mrs. Arthur, Empire, Paterson, N. J.
Forte, E. & Dog, Bennett's, Montreal, Can.
Foreest, Edythe, Innocent Maids, B. R.
Foresta, Musral, 50 Dearborn, Chicago, R. 508.
Forester, Fred, Orpheum, Brooklyn, N. Y.
Fostelle & Emmett, 46 W. 28th, N. Y.
Foster, Geo., Crystal, Chicago.
Fox, Mort, Parliarian Widows, B. R.
Fox, Jack, Lyric, Terre Haute, Ind.
Fox & Hughes, Empire, Boise, Idaho, Indef.
Fox, Will H., Empire, Swansea, Wales, Oct. 7;
Empire, New York, Mon., 14.
Fox, Will, Lady Birds, B. R.
Franks, Two, Cole Bros., C. R.
Franks & Franks, Robinson's Shows, C. R.
Frank, George, Lady Birds, B. R.
Franklin & Greene, G. O. H., Pittsburg.
Francis, Harry, Jolly Girls, B. R.
Frevoll, Frederick, G. O. H., Watertown, N. Y.
Frederick, Allen, Ideals, B. R.
Frederick & Dare, Arcade, Toledo, Ohio.
Frederick Bros. & Burns, Chase's, Washington, D. C.
Frederick, Snyder & Poole, 200 N. Gay, Baltimore.
Friend & Downing, Auditorium, Lynn, Mass.
Friend, Henry, Orpheum, Omaha, Neb.
Frey Trio, 207 E. 14, N. Y.
Frost, Chas., W. 6, Fairbault, Minn.
Futurity, Oct. 7, Orpheum, Allentown, Pa.

G

Galande, 82 Summer, Brooklyn.
Gales & Nelson, 101 Grand ave., Brooklyn.
Galletti's Monkeys, Orpheum, Brooklyn, N. Y.
Galen & Suter, Treadwell, Chicago, Wis.
Gardner Children, 1858 N. 8th, Phila.
Gardner, Andy, Bohemians, B. R.
Gardner & Vincent, Empire, Sheppards Bush, London, Eng., Oct. 7; Empire, Cardiff, Wales, Oct. 14.
Gardner, Jack, Trent, Trenton, N. J.
Gardner Bros., 436 So. Main, Gloucester, N. Y.
Garrity Sisters, Main St., Peoria, Ill.
Gassman, Josephine Magdelburg, Germany.
Gavin, Platt & Peaches, Bijou, Lincoln, Neb.
Gaylor & Graff, 244 West 10, N. Y.
Gaybor, Bobby, 5108 Princeton ave., Chicago.
Geiger & Walters, Shea's, Toronto, Can.
Gemore's Band, Majestic, Chicago.
Genaro-Theo Trio, Appolo, Nuremberg, Germany, to Nov. 1.
Gibson, Fay, Standard, Davenport, Ia., Indef.
Gilbert, Vesta, 46 W. 28, N. Y.
Gillroy, Haynes & Montgomery, Gaity, Galesburg, Ill.
Gilmore, Stella, Jolly Girls, B. R.
Ginsard & Amittelle, L. I., N. Y.
Gladstone, Ida, 335 W. 50, N. Y.
Glockner, Chas. & Anna, Bowers Burlesquers, B. R.
Goldin Russian Troupe, Hagenbeck-Wallace, C. R.
Goldin, Horace, Shuman, Frankfort, Main, Ger., many, to Oct. 31.
Gordon & Marx, 250 W. 38, N. Y.
Gordon, Amy, Rose Sydel, B. R.
Gordon, Lawrence, Garrick, Burlington, Ia.
Gilmore & Castle, Empire, Los Angeles, Cal.
Gordon, Cliff, 3 E. 106, N. Y.
Gordon, Max, Reeves Beauty Show, B. R.
Gorman & West, 52 E. 88, N. Y.
Goss, John, Geo. Monongahela, Pa.
Gotham Comedy Quartet, City Sports, B. R.
Gracia, Two, Merry Maidens, B. R.
Grant, Anna, Pat White's Gaity Girls, B. R.
Grant, Sydney, 10 W. 65, N. Y.
Graham, Geo. W., Seenic, Providence, Indef.
Gray's Marionettes, 9th and Arch Museum, Phila., Pa., Indef.
Greene & Gram, Majestic, Indianapolis, Ind.
Greene & Werner, box 19, Macatawa Lake, Mich.
Green, Sam, Pat White's Gaity Girls, B. R.
Gregg, Frank, Tiger Lillies, B. R.
Gruet, Jack, Ideals, B. R.
Gruet, Al., Ideals, B. R.
Gruet, Marie, Ideals, B. R.

H

Haines, Lola, Wonderland, Revere Beach, Mass., Indef.
Hall, Isabel, Lady Birds, B. R.
Hall, Alfred, Rollickers, B. R.
Hall, John G. P. O. Box 191, Leeds, Green Co., N. Y.
Harmonious Four, Orpheum, Kansas City, Mo.
Hampton & Bauman, Favors! Orpheum, Budapest, Hungary.
Hanslein & Lomnie, 704 I st., S. E., Washington.
Harper, Lucille, Electric, Pensacola, Fla.
Hart, J. C. & Co., Tiger Lillies, B. R.
Harris & Carey, Bohemians, B. R.
Hartman, Benj., Toradors, B. R.

Hertzman, Julia, Imperials, B. R.
Hardig, Billy, 4-Law-Sells, C. R.
Hart, Sadie, 1163 Jackson ave., Bronx, N. Y.
Harcourt, Frank, Mission, San Francisco, Indef.
Harcourt, Daisy, Shea's, Buffalo, N. Y.
Harcourt & Rollickers, Lyric, Salt Lake, Utah.
Harrington, Bill, Rose Sydel, B. R.
Harris, Bobby, Toradors, B. R.
Harris, Charley, Albany Bryant's, B. R.
Harrison, Minnie, Rollickers, B. R.
Hart Bros., Hagenbeck-Wallace, C. R.
Harris, Sam, 412 Plymouth, Rochester, N. Y.
Harvey, W. E. & Co., Shubert, Milwaukee.
Harvey, Harry, 3110 Cottage Grove ave., Chicago.
Harvey & Adams, Barton's Auditorium, Norfolk, Va., 30.
Haskell, Loney, Orpheum, Reading, Pa.
Hayes & Haley, 147 W. 123, N. Y.
Hayes, Edmund, Jolly Girls, B. R.
Hayes, Ed. C., Aldome, Seymour, Ind.
Hayman & Franklin, Tivoli, Sydney, Australia, to Jan. 20.
Haynes & Haynes, Majestic, Little Rock, Ark.
Haynes, Beatrice, Broadway Gaity Girls, B. R.
Hazard, Lynne & Bonnie, Theatre, Waterloo, Ia.
Healy & Vance, 215 W. 106, N. Y.
Hearn, Tom, Glasgow Empire, London, Eng., to Oct. 7.
Heclow, Charles & Marie, 452 N. High, Chillicothe, O.
Heffron, Tom, Star, Altoona, Pa.
Helm Children, Lyric, Cleveland, O.
Helmman, Benj., Toradors, B. R.
Henry & Francis, Jolly Grass Widows, B. R.
Henry & Young, 708 Market, Wilmington, Del.
Hershey, the Frogman, Sells-Floto, C. R.
Herbert & Roper, Orpheum, Rockford, Ill.
Hertzman, Julia, Imperials, B. R.
Herrmann, The Great, Forrest, Phila.
Herrman, Adelaide, Gilsey House, N. Y.
Hess, Billy, Surf Ave. O. H., Coney Island, Indef.
Hess Sisters, 258 W. 55, N. Y.
Heuman Trio, 358 Tushocken, Reading, Pa.
Hewitts, The Fritz, Portland, Ore., Indef.
Hibbert & Warren, Keith, Syracuse, N. Y.
Hickman, George, Grass Widows, B. R.
Hilestead, Chas. F., 2639 Iowa ave., St. Louis, Mo.
Hilda, Mme., Sells-Floto, C. R.
Hilliard, Robert, Majestic, Chicago.
Hiltons, Marvellous, Fay Foster, B. R.
Hines & Remington, Harrison, N. Y.
Hinson, Capt. Sidney, Star, Altoona, Pa.
Hirachorns, The, 207 S. 13, Omaha, Neb.
Hobson, Two, Ringling Bros., C. R.
Hobelman, Martha, Harry Bryant's, B. R.
Hoch, Emilie & Co., Orpheum, New Orleans, La.
Holman, Al. & Mamie, St. Petersburg, Russia, to Oct. 31.
Holm, Alf, Oct. 7, Moss Stoll Tour, England, Indef.
Hopper, Chas., Ringling Bros., C. R.
Horton & La Triska, Olympic, So. Bend, Ind.
Howard & Howard, Polli's, Bridgeport, Conn.
Howard, May, 3003 Prairie ave., Chicago.
Howard, Harry & Mae, 155 So. Halsted, Chicago.
Howard, Joe, H. & A. H., Indef.
Howelson, Capt. Carl, Barnum-Bailey, C. R.
Hoyle, William, 16 5th, Attleboro, Mass.
Hort, Frances, & Co., People's, Cedar Rapids, Ia.
Huehn, Musical, Crystal, Rock Island, Ill.
Hughes, Florence, Harry Bryant's, B. R.
Hughes Musical Trio, Lyceum, Detroit, Mich.
Hughes & Suter, Treadwell, Chicago, Wis.
Humes & Lewis, Bijou, Canton, O.
Huntton, Dad & Clara, Monarch, Lawton, Okla., Indef.
Hyde, Walt, M. & Co., 3508 5th ave., Pittsburg.
Hyde, Mr. and Mrs. Robert, Trocadero, B. R.
Hylands, Three, Lyric, San Antonio, Tex.

I

Illustrations, Hotel Bartlett, Haverhill, Mass.
Imhof & Corinne, Empire, B. R.
Imperial Musical Four, Grand, Joliet, Ill.
Inman, The Great, 312 W. 24, N. Y.
International Trio, Auditorium, Auburn, N. Y.
Irwin, Flo, Olympic, Chicago.
Irwin, Jack, Tiger Lillies, B. R.
Italia, 350 Mass. ave., Boston.

J

Jacobs & Sardell, Sells-Floto, C. R.
Jacobs & West, Sam Devere, B. R.
Jacobs Family, Olympic, Chicago.
Jard & Tudor, 333 3rd ave., Lawrence, Mass.
Jeanne & Ellsworth, Barnum-Bailey, C. R.
Jennings & Jewell, Knickerbockers, B. R.
Jennings, William, Pat White's Gaity Girls, B. R.
Jerome, Nat W., 1287 Washington, N. Y.
Jesse, John W., 141 11th, B. R.
Johnson, Chas., 23rd ave., N. Y.
Johnson's Musical, Hippodrome, Brighton, Eng.
Oct. 7; King's, Gatedhead, Eng., Oct. 14.
Johnston & Buckley, Empire, B. R.
Jones & Walton, Orpheum, Chicago.
Jones & Sutton, 102 W. 17, N. Y.
Jordeli, Tom, Lady Birds, B. R.
Judsons, The Great, Altherr's Show, St. Louis, Indef.
July & Paka, Cedar Point, Sandusky, O., Indef.

K

Kalmo, Chas. & Ada, Maywood, N. J.
Kates Bros., 1310 Pontiac Bldg., Chicago.
Kannan, Reba & Inez, 30, Crystal, Rock Island, Indef.
Kaufman Troupe, Ringling Bros., C. R.
Kaufman Bros., Academy of Music, Pittsburg, Pa.
Keegan & Mack, Amboy, Perth Amboy, N. J.
Keely Bros., Polli's, Worcester, Mass.
Keesey, Herbert, Dowling's, Logansport, Ind., Indef.
Keller, Major, Buffalo Bill's, C. R.
Kelley, The Three, Gaity, Galesburg, Ill., Indef.
Kelly, Sam & Ida, Lyric, Ft. Worth, Texas.
Kelly, John T., Polli's, Springfield, Mass.
Kelly, M. J., 46 Johnson, Brooklyn.
Kelly & Reno, Bennett's, Ottawa, Can.
Kemp, Wm. A., 221 1st Ave., Gloversville, N. Y.
Kennerly, The Wilds, The Angelus, Denver.
Kempton, Everett, Patterson House, Warwick, R. I.
Kennedy Bros. & Mac, 68 West Ave., Bridgeport, Conn.
Kennedy & Wilkens, 1553 Bway., W. R., N. Y.
Kennedy & Rooney, Shea's, Buffalo, N. Y.
Kennedy & Graham, Hippodrome, Pittsburg, Pa.

Kenton, Dorothy, Keith's, Columbus, O.
Kenyon, Healy & Joe, Alhambra, 67 So. Clark.
Kessner & Corbett, Seenic, Taunton, Mass.
Kettle, Jos. R. & Co., Majestic, Birmingham, Ala.
Kherna, Arthur H., Lyric, Kensington, Ill.
Klein, Ott Bros. & Nicholson, 16 W. 39, Bayonne, N. J.
King, Sam & Nellie, 2374 Pitkin, Brooklyn.
Kingsburs, The, Richardson Farm, North Carver, Mass.
Kinkaid, Billy, Barnum & Bailey, C. R.
Kins-Ners, 343 N. Clark, Chicago.
Kinsbro, 1710 3d ave., Evansville, Ind.
Kirchbush, 207 So. B., Omaha.
Knight & Seaton, 702 Morgan, Springfield, O.
Knight Bros. & Marion Sawtelle, Mohawk, Schenectady, N. Y.
Knowles, Harry, 1553 Broadway, N. Y., W. R.
Knox, W. H., Elysian Grove, Tucson, Ariz., Indef.
Kohler & Marlon, O. H., Ottawa, O.
Kofage, Duke, Crystal, Elwood, Ind., Indef.
Koppe, 215 E. 86, N. Y.
Kratoos, The, Gotham, Brooklyn, N. Y.
Kretore, Lyric, Cleveland, O.
Kurtis-Busse, 6 W. 8th, Erie, Pa.
Kurtis-Busse & Dogs, Auditorium, Norwich, Conn.

L

La Clair & West, Star, Altoona, Pa.
Ladell & Crouch, Orpheum, New Orleans.
La Fleur, 4-Pav-Sella, C. R.
Lakola, Harry, Box 76, Fernando, Cal.
Lamora, Leeds, Ringling Bros., C. R.
Lambert & Williams, Irwin's Big Shows, B. R.
La Mase Bros., Shea's, Buffalo, N. Y.
LaMont's Cockatoos, 215 Ohio, Chicago.
Lampert & Pierce, Bijou, Galesburg, Ill.
Laredo & Blake, 325 E. 14, N. Y.
La Marche, Frankie, Oct. 7, Olympia, Chicago.
LaRex, Wonderful, Ringling Bros., C. R.
La Tell Bros., O. H., Youngstown, O.
La Velle & Grant, 226 E. 14, N. Y.
La Veen & Cross, Gotham, Brooklyn, N. Y.
Larette & Dorey, 840 N. 2, Hamilton, O.
LaVine Cimeron Trio, Polli's, Hartford, Conn.
Lavine & Hurd, 20th Century Maids, B. R.
La Vine, Ed., G. O. H., Indianapolis, Ind.
La Toska, 137 W. 22, Los Angeles, Cal.
Langer, W. J., Cole Bros., C. R.
Lawler, Chas., 100 W. 105, N. Y.
Le Clair & Bowen, Howard, Boston, Mass.
Le Dent, Orpheum, Allentown, Pa.
Leipzig, Nat., Empire, Liverpool, Eng.
Le Pelletiers, 144 E. Elizabeth, Detroit.
Leahy, Frank W., Manhattan, Norfolk, Va., Indef.
Lee, Mr. & Mrs. J. P., People's, Los Angeles, Indef.
Leeds, Adelaide, Parliarian Widows, B. R.
Le Ferre & St. John, 37 W. 28, N. Y.
Lehman, Joseph, Main St., Peoria, Ill.
Leigh, Andrew, Jolly Girls, B. R.
Leightons, Three, 1553 B'way, N. Y., care of W. R.
Leonard, Gus, Acme, Sacramento, Indef.
Leonard & Thornton, 57 W. 138th St., N. Y.
Leontina, Marie, 42 E. 97, N. Y.
Lenore & St. Claire, 4948 Easton, St. Louis, Mo.
LeRoy & Woodford, K. P., Elizabeth, N. J.
LeRoy Benson Co., Gen'l Del'y, Chicago, Ill.
Leslie & Williams, Colegrove, Pa., Indef.
Leslie, Bert & Co., Grand, Indianapolis, Ind.
Levy, Bert, K. P., Philadelphia, Pa.
Levy, Mrs. Julia, and Family, 102 W. 98, N. Y.
Leville & Sinclair, Orpheum, Reading, Pa.
Levine & Leonard, Folies Bergere, Paris.
Levine & Harri, 16 Charles, N. Y.
Lewis, Oscar, Pat White's Gaity Girls, B. R.
LeWitt & Ashmore, 296 No. State, Chicago.
Libbey & Trayer, 302 W. 47, N. Y.
Lina & Calluj, Fay Foster, B. R.
Linn, Benn, Half Dime, Jersey City, N. J., Indef.
Lind, Chas., Washington, D. C.
Litchfield, Mr. & Mrs., 28 Homestead pk., Newark, N. J.
Lindsay's Monkeys, White City, Chicago, Ill., to Oct. 20.
Loder, Chas. A., Rose Lawn, Collegeville, Pa.
Lomison, Willard, 228 Montgomery, Jersey City, N. J.
Long, John, Family, Erie, Pa., Indef.
Loraine, Oscar, Bennett's, Ottawa, Can.
Loraine & Dottle, Bowers Burlesquers, B. R.
Lowe, Musical, 233 3d ave., N. Y.
Lowell & Lowell, care Moss & Stoll, Eng., to Nov. 23.
Lucas & Lane, Doric, Yonkers, N. Y.
Luckles, Two, 397 Sumpter, Brooklyn, N. Y.
Luciers, 4, Onset Bay, Mass.
Lucy, Lucier & Co., Orpheum, Los Angeles, Cal.
Lukens, 4, Lukens' Gym., Reading, Pa.
Lutz Bros., 13 Grant St., Corona, N. Y.
Lyons, J., Champagne Girls, B. R.

M

Mack, Two, 245 N. 59, Phila.
Mack & Dugal, 7509 Drexel, Chicago.
Mack, James, Wesley, Rose Sydel, B. R.
Mack & Worthley, Proctor's, Albany, N. Y.
Mack, Wilbur, Proctor's, Albany, N. Y.
Maggie, H. S., Mozart's Family, Lancaster, Pa.
Machow, Geo., Bijou, Oshkosh, Wis., Indef.
Malvern, Jake, Pat White's Gaity Girls, B. R.
Malvern, Otto, Pat White's Gaity Girls, B. R.
Malvern, Frank, Pat White's Gaity Girls, B. R.
Manley & Sterling, 152 Lake, Chicago, Kremer.
Manhasset Comedy Four, Rose Sydel, B. R.
Mantell, 35 Washington, Chicago, care Mackell.
Mantell's Marionettes, Novelty, Oakland, Cal.
Mantell Family, Cole Bros., C. R.
Marlon & Pearl, Dockstead, Wilmington, Del.
Marlon & Pearl, Orpheum, Atlanta, Ga.
Marco Twins, World's Beaters, B. R.
Mario, Berger & Mario, 62 E. 8, N. Y.
Marido Trio, Washington Selet's Girls, B. R.
Marks, Clarence, Broadway Gaity Girls, B. R.
Marce, Covington, Alhambra, N. Y.
Marlon & Lillian, Tiger Lillies, B. R.
Marlon & Dean, Pastor's, N. Y.
Martynow, Great, Rose Sydel, B. R.
Martinet & Sylvester, Orpheum, Brooklyn, N. Y.
Martin, Dave & Percle, Howard, Chicago.
Marshall & King, Bowers Burlesquers, B. R.
Marty, Joe, 1623 Hancock st., Brooklyn, N. Y.
Mason & Filburn, Coeur d'Alene, Spokane, Wash., Indef.

Mason & Doran, Sheedy's, Pleasant St., Fall River, Mass., Indef.
Mason & Keeler, Orpheum, Kansas City, Mo., Oct. 6.
Majestic Musical Four, Gotham, Brooklyn, N. Y.
Mackley, Frank, Sherman House, Chicago.
Mackley, Plunkett & Co., Park, Johnstown, Pa.
Mason & Shannon, 1001 Lexington, N. Y.
Mathews & Ashley, 808 W. 42, N. Y.
Maxwell & Dudley, 106 W. 96, N. Y.
May, Arthur O., P. O. Box 523, Norman, O. T.
Mayne, Elizabeth, Harry Bryant's, B. R.
McBreen, Billy & Bro., Orpheum, Chicago.
McCauley, Larry, K. P., N. Y.
McCrete, Junie, LaSalle, Chicago, Indef.
McFarland, Frank, 311 W. 142, N. Y.
McFhee & Hill, 309 3d ave., N. Y.
McGinnis & Murray, Champagne Girls, B. R.
McGinnis Bros., 75 Bradford, Springfield, Mass.
McKenzie & Shannon, Empire, Paterson, N. J.
McLaughlin, L. C., Sheridansville, Pa.
McLeod, Andy, Innocent Maids, B. R.
McMahon's Minstrel & Watermelon Girls, Keith's, Providence, R. I.
McCabe, Jack, Century Girls, B. R.
McCormick, Hugh, Lyric, Joplin, Mo.
McCrete & Gilroy, 2841 W. First ave., Coney Island, N. Y.
McCune & Grant, 3 Banton, Pittsburg, Pa.
McGrath & Paige, Keith's, Boston, Mass.
McNamee, 104 W. 40, N. Y.
McSorley & Eleanor, Coeur d'Alene, Spokane, Wash., Indef.
Mears, Mr. and Mrs., National Hotel, Chicago.
Melia, Two, 215 E. Ohio, Chicago.
Melvin Bros., K. P., K. P., B. R.
Melvey Trio, 97 Park, Chicago.
Melrose Troupe, 109 Clinton, Bridgeport, Conn.
Melville & Azelle, Maple Lodge, Grass Lake, Mich.
Meredith Sisters, 202 W. 80, N. Y.
Merritt, Raymond, 60 Comfort, Rochester, N. Y.
McCrete & Danforth, Hagenbeck-Wallace, C. R.
McGregor, Lulu, Grand, Altoona, Pa., Indef.
Middleton, Gladys, Fischer's, Los Angeles, Indef.
Mignon, Helene, Empire, St. Paul, Indef.
Mills, Joe, Rollickers, B. R.
Mills, Wm., 20th Century Maids, B. R.
Miller, Harvey F., People's, Cedar Rapids, Ia.
Millard Bros., Crackerjacks, B. R.
Millard, Frank, K. P., N. Y.
Millership Sisters, Watson's, B. R.
Millet, Ed., Ringling Bros., C. R.
Military Octette, K. P., Troy, N. Y.
Miller, Grace, Phillips', Richmond, Ind., Indef.
Milla & Lewis, 114 E. 11, N. Y.
Millman Trio, Liebig's, Breslau, Germany.
Mills & Morris, Clarendon Hotel, N. Y.
Milton, Mr. and Mrs. Geo. W., Star, Atlanta, Ga., Indef.
Mitchella, Dancin', 88 Cooper, Brooklyn.
Mitchell Sisters, Monarch, Lawton, Okla., Indef.
Mitchell & Quinn, 20 Bay 26, Bensonhurst, L. I.
Mitchells, The Crystal, Logansport, Ind.
Monroe, George, Lyric, Anderson, Louisville, Ky.
Montambo & Earl, Lyric, Empire, B. R.
Montgomery & Moore, Colonial, Lawrence, Mass.
Moore & Dillon, Fay Foster, B. R.
Montague's Cockatoos, 135 W. 26th, N. Y.
Monray, 814 Western ave., Allegheny, Pa.
Monrose, Louise, Polli's, Springfield, Mass.
Mooney & Holbein, Argyle, Gloucester, Eng.
Moore, Lou W., Hagenbeck-Wallace, C. R.
Moorehead, Harry (Dreamland), Norfolk, Va., Indef.
Moran, Pauline, 152 S. Pauline, Chicago, Ill.
Morette Sisters, 141 N. Gay, Phila., Pa.
Morre, Chas., Lady Birds, B. R.
Morre, Mlle. Marie, Lyric, Bartsville, I. T.
Morris, Billy, Anheuser Music Hall, Aberdeen, Wash., Indef.
Morse, Bon., Family, Chester, Pa.
Morton, James J., V. C. C., 147 W. 45, N. Y.
Morton, Ethel, Electric pk., Galveston, Tex., Indef.
Morton, Ed., Rollickers, B. R.
Morton, Fred W., 207 E. 87, N. Y.
Morrison, John, Little, Wash., Indef.
Mowatts, The Peerless, 1004 Windsor ave., Chicago.
Mullen & Correll, G. O. H., Pittsburg.
Muller, Chum & Muller, Orpheum, Kansas City, Mo.
Mueller & Mueller, Orpheum, Los Angeles, Cal.
Muller Sisters, Washington Selet's Girls, B. R.
Munger, Mont, Mettle, Crystal, Anderson, Ind.
Murphy & Andrews, 116 Washington pl., N. Y.
Murphy, Stanley & Murphy, 445 central, Brooklyn.
Murphy & Magee, Ideals, B. R.
Murphy, Whitman Co., 114 W. 40, N. Y.
Murphy, Geo., Lyric, Anderson, B. R.
Murray Sisters, Orpheum, Boston.
Murray & Williams, Parlor, York, Pa.
Murray, Elizabeth M., K. P., Jersey City, N. J.
Mutha, Lillian, 211 E. 10, N. Y.
Musketears Quartet, Academy of Music, Jersey City, N. J.

N

Nagel & Adams, 138 Widdiford, Newark, N. J.
Narelle, Marie, Christchurch, New Zealand, Indef.
Natus, Julie, Tiger Lillies, B. R.
Navassar Ladies Band, Riverside pk., Chicago.
Nawn, Tom, & Co., G. O. H., Indianapolis, Ind.
Neff, John, Theatre, Rockford, Ill.
Nells, Nell & Chapman, Orpheum, Omaha, Neb.
Nelson-Fernon Troupe, 3141 Beverly rd., Brooklyn.
Nelson, Katherine, Bennett's, Hamilton, Can.
Nelson Comiques, Keith's, Cleveland, O.
Nelson & Eghert, Lyric, Kalamazoo, Mich.
Nevados, Four, Forepaugh-Sells Bros., C. R.
Newell Sisters, Jolly Girls, B. R.
Newman, Jules, Lady Birds, B. R.
Newport Bros., Chas. B. B., Buenos Ayres, S. A., Indef.
Niblo, Fred, South Africa.
Nie Meyer & Odell, Castle, Bloomington, Ill.
Nicola, Ida, Bohemians, B. R.
Night With the Poets, Orpheum, San Francisco.
Night on a Houseboat, Columbia, N. Y.
Nixon & Eafon, 522 W. 32, N. Y.
North, Bobby, Columbia, N. Y.
Nosses, The, New Brighton, Pa., Indef.
Novello, The Barnum & Bailey, C. R.
Nugent, J. C., The Oaks, Canal Dover, O.

O

O'Brien-Lavel, 616 52, Brooklyn.
Odell & Kinley, 146 W. 22, N. Y.

LONDON NOTES.

(Continued from page 8.)

even penny might replace the final fraction, but this would be throwing in one-seventh of a penny for good measure, and the loss of so vast a sum would wring the heart of this giant corporation. A brighter idea would be to force the artist to lose the whole six-sevenths of a penny, but while he would lose it cheerfully, the music hall magnates would not be a party to any such oppression. They would rather do the artist out of a trifle, so by handing out a ten pound contract inclusive of matinees, they save the whole 28 shillings sixpence and a fraction instead of only the fraction. This eighth-of-a-penny bunco is a sublime revelation of the methods of some of the London music halls.

It's a thousand pities that famous strike wasn't fought to an absolute finish, but nothing on earth is stronger than its weakest part, and the few who wavered brought about a compromise. It was like a fight where one man has another down and is pounding the life out of him, when he suddenly says, "Let me up, and we'll leave our trouble to the Sunday school teacher to settle." The strike, as Wellington said at Waterloo, was to see who could "pound the hardest," and the boys were pounding with pile-driver blows when a tip went around to leave everything to a gentleman who was named with bowing deference as the "learned Arbitrator."

The King's recent action in walking out of a Cafe Chantant at Marienbad during an offensive song has no doubt been read in your daily papers. His Majesty, though in every way a good natured man of the world, would accept no apology, and the scandal will have a great influence on the refinement of programs. In London when a royal visit nears the show is carefully edited, and so with the strictly best places on the Continent. Still some Continental halls of lesser standing have turns that would be quite impossible in other parts of the world. This is true of France, especially.

There is a big mass meeting to-morrow, Sept. 15, at the Camberwell Empire, and no doubt there will be what the Indians call "heap talk," to be followed by prompt action. The one week ultimatums required by Trade Union methods have already been sent, and in the case of Mr. Tozer of the Oxford and Tivoli, have resulted in a negation, while other negatives are expected.

Eugene Kernan, the veteran showman, celebrated his twenty-first anniversary as manager of the New Lyceum Theatre, Washington, D. C. (Western Burlesque Wheel), Friday of last week.

James Smith-Cook, at one time of Smith and Cook, will appear in a "tramp" monologue at Keeney's next week. Mr. Cook has now hyphenated his name to retain the old trade-mark title.

Charles J. Stine closed with "The Belle of Mayfair" last Saturday. Ollie Evans, who played in vaudeville with Mr. Stine, is now a member of "That Other Quartet," composed solely of women.

CORRESPONDENCE

Unless otherwise noted, the following reports are for the current week.

CHICAGO

By FRANK WIEBERG.

VARIETY'S Chicago Office,
Chicago Opera House Block,
(Phone Main 4380).

MAJESTIC (Lyman B. Glover, mgr. for Kohl & Castle, Monday rehearsal 9).—With one or two exceptions, the bill this week contains acts new to the Majestic clientele. There are a number of familiar names. The first half of the bill, while not particularly enticing in the manner the acts are arranged, allowing a succession of vocal and instrumental numbers, is meritorious and proved interesting to the music-loving element. At the head of the list is Robert Hillard, who makes his first appearance in a semi-tragic sketch entitled "As a Man Sows." It was splendidly acted. Viola Gillette and George McFarlane in "A Little Musical Nonsense," delve into the humorous side of infelicitous connubiality and incite laughter with absurdly amusing situations. Miss Gillette retains her statuette appearance and has much charm besides a powerful voice of sweet tone. McFarlane is possessed of a splendid baritone, and has dramatic ability. Ben Welch scored terrifically with his characterizations. He has a number of new stories. Ned Wayburn's "phantastic phantoms" is shown here for the first time. While the illusion is not original it is an innovation in "girl acts." Searl and Violet Allen and company, repeated "The Travelling Man," bringing more laughter than previously. Gillette's dogs and monkeys offer an act entirely different from any other brought here by the canine trainer in the past. The "drunk" is similar to Charles Barnold's canine, but not so naturally skilful. Daley Dumont sings catchy songs; the first two never before heard at the local houses, and not very cheery for the purpose intended. She is pleasing and should change her repertoire. Inghram and Campbell are vocalists. The male member on his entrance particularly emphasizes the fact that he is the composer of the song he is about to sing and tells the audience where it could be heard by a local favorite. The woman, after the first song, sings in the spot light while the other accompanies on the piano, followed by a ballad with slides. The singing was most pleasing. Frederic Voelker is an accomplished violinist, possessing the characteristics of a man devoted to his art. His selections were applauded. Mrs. Voelker accompanied on the piano. "The Four Golden Graces" show something new in artistic posing. The subjects, in glittering golden attire, are remarkably accurate and cleverly devised. Harry Webb was moved from third to ninth position, an excellent place on the bill, and made a very good impression, with most unaffected pleasing and droll delivery. His string of stories and jokes contain a number of very familiar ones, but they proved to be so sensible in their absurdity that the audience liked them. Clark and Duncan and Edwin George appeared.

CHICAGO OPERA HOUSE (Frank Rivers, mgr. for Kohl & Castle, Monday rehearsal 9).—Julius Stern and company moved over from the Majestic. The bill shows Bert Leslie and company, George Austin Moore, Edward Lavine, Abdehah Brothers, Oterita, Lillian Ashley, Kaufman Sisters, Bingham and Gable, Marvellous Geor, Two Lorettes, Barnold and Nicholson.

OLYMPIC (Abe Jacobs, mgr. for Kohl & Castle, Monday rehearsal 9).—McMahon's "Porter Malda" took the list, which includes Bert McGraw's "Monkeys," Chas. H. Bradshaw and company, Chinko, Stronje, Boothblack Quartet, Al Carleton, Minnie Kaufman, Charley Crenyon, Avery and Pearl, Brown and Brown, Lavigne Sisters, Eldridge.

HAYMARKET (Wm. Newkirk, mgr. for Kohl & Castle, Monday rehearsal 9).—Ethel Levey, Frank and Jonnie Latona, Jackson Family, Tom Nawn and Company, Kemp's Tapers, Quaker City Quartet, Miss Alba, Dudley, D'Ormond and Dudley, Frankie La Marche, Shannon and Straw, Stella Fortier and Company.

ORPHEUM (Jones, Linick & Schaefer, prop., Sam I. Levine, mgr.).—Business is large at this time. The list, which includes Bert McGraw's "Monkeys," Chas. H. Bradshaw and company, Chinko, Stronje, Boothblack Quartet, Al Carleton, Minnie Kaufman, Charley Crenyon, Avery and Pearl, Brown and Brown, Lavigne Sisters, Eldridge.

SCHINDLER'S (L. Schindler, mgr., Monday rehearsal 9).—Manager Schindler has provided for his Milwaukee Avenue Theatre, Texana and Reynolds, Tetsawaters Jays, Princess Corena, Will and May Reno, Cape Musical Trio.

FOLEY (John A. Fennessy, mgr.).—"Roseland," the scenic musical comedy last season, exploited by the "Dreamlands," is now reproduced and presented by an organization known as "The High Jinks," with the same investiture of handsome and effective scenery, exquisite costumes and melodious music. The book has been somewhat re-written or a portion of the dialogue and incidents introduced last season have been taken out. Notwithstanding the fact that the comedy elements are not so profuse as when Dave

Marion was with the show, the company is a competent one and every available opportunity is advantageously utilized. In the finale of the first act the catchiest number in the show is rendered in veritable musical comedy grandeur. The "Police Squad" has been added this year, and "Eight Soles," the only principal woman. She is versatile and does exceedingly well. The parts throughout are capably handled by Joe Doner, John Williams, Chas. Barrett, Harry Cooper, John West, James Doherty, Robert Mayer Ab All, Harry Pelsner, Sam Wilson, John Wilton, Nellie Doner, Clar Brink. The two statues are West and Williams in an amusing conversation. Beatrice Harlowe, supported by Chas. Barrett and Harry Cooper, in a sketch by Chas. Harlowitz, entitled "The Star of the Kerosene Circuit"; Joe and Nellie Doner and All and Pelsner. The show is first class. Even the chorus girls are fresh, sprightly and energetic.

SID J. EUSON'S (Sid J. Euson, mgr.).—"La Petite Parisienne" is the inconsequential title of the first part offered by "Vanity Fair." It is described in the programme as a "real, naughty, but not wicked comedy." Its naughtiness lies in the comedy, for a more decrepit and threadbare conglomeration of ancient ideas has not been exploited in any show so far this season. Whoever gathered the fragments of irksome matter with the idea that an audience accustomed to brisk entertainment would tolerate such a surplussage of unfunny and purposeless talk, should acquaint himself with the present demands. The dialogue is unmercifully tedious and the monotony relieved only when the prepossessing chorus prances on the stage. There is a stretch of melodrama, nonsensicalities that create curious laughter because the large audience on Sunday evening was willing to be entertained and grasped every opportunity the buffoonery, ridiculous as it is, afforded. The burlesque "A Southern Belle" is held over from last season and seasons before that the "statue" incident and "horse whipping" absurdity are retained. The Wangdoodle Four, colored, singers and dancers, who appear in the olio, take up considerable time in plantation maneuver and the "story" is forgotten until the principals resume with uninteresting talk, followed by a song and dance by the Stanley Sisters, who, it seems, are under the impression that their specialty in the olio merited a reappearance. For some reason Frank E. Rice is given the feature type in the program. It was probably intended for Belle Wilton, who is deservingly entitled to it. He is prominent in numbers, dresses elaborately and can act. Mr. Rice assumes the part of a Frenchman, with an accurate delivery and demeanor, and appears as a gentlemanly German in the closing piece. M. Elvin Mack is the counterpart of Johnny Ray in make-up, only that he wears a dark wig instead of the stereotyped red. Harry Dawson contribute about fifteen minutes of talk in the olio. Mercedes Alvarez is alert as the soubrette, but tempts too much when she tries to sing, as do the others who are not gifted with vocal abilities. Welch and Matland and the Wangdoodle Four are the only acts that merited recognition and they were appreciated and liberally applauded. It is evident that Boh Manchester did not see the show this season, as he displayed prodigality in the equipment. The costumes are elaborate and apparently costly. The surroundings are too extravagant for the weak and unrelenting reign of inferior matter which the principals vainly tried to impose on the audience. Mr. Manchester should secure one or two comedians and renovate the comedy department before allowing the show to proceed. It is in a deplorable shape.

EMPIRE (William Singer, mgr.).—Every conceivable effort to utilize particles of familiar burlesque material with an abundance of spice and ginger inoffensively interspersed to remind the auditors mildly of the more primitive brand, has been effectively accomplished by the "Parisian Belles," under the management of Charles E. Taylor. There is a plot or "story" attached to "A Pair of Plums," and while its treatment is not absorbingly interesting, there is a great deal of merriment derived from the complications and swift action. Two Germans are made up alike and one is mistaken for the other. Some bright dialogue and seriously fast situations immediately converging to a rough house, are responsible for the frequent outbursts of laughter and applause. The closing piece is entitled "Whirlie Girlie," and its chief qualities have been borrowed from Weber and Fields' former productions. There is a catchy string of verse, scented with risque flavor that touched the risibles of the audience, but the song is devoid of suggestiveness and won on its merits. There is also an unusual quantity of witty patter among the principals, and their energetic endeavor to make the points effective were notable and deserve commendation. The argument between the two Germans was reminiscent of the early days of Weber and Fields, and the dissected routine of ridiculously disconnected proverbs brought laughter. The show is brisk, snappy and lively. The heavy of young girls can claim comeliness. There are blonde brunettes and Auburn haired damsels in the contingent, and they smile opportunely as well as cautiously, and with apparent likeness for the work. Their presence is always desirable. The wardrobe is an improvement on last season. There are a number of pretty designs. The "Scotch" suits and the gaudy gingham dresses are attractive. The music grade of the jingling kind takes with distinction from several catalogues. Vocally the organization is not strong. Lou Morgan and Ed West are new in burlesque. They appear as Germans and do exceedingly well throughout. William Armstrong in a "rule" character manages to extract the most out of the part, while Gladys Sears is a conspicuous source of vivacity and animation. The show is presented by Harry and Julia Syron. They delivered a rollicking, humorous and bright string of talk, most of it methodically new and of the positive mirth provoking kind. The Famous Armstrongs in their familiar comedy bicycle act were applauded as usual, and Louie Dacre scored with her catchy songs and manner of interpretation. Gladys

Sears is under New Acts. The show in its entirety is much better than last year. It provides good entertainment.

NOTES.—Ruth Everett, this season with Williams' "Ideals," has decided to go in vaudeville next year in a sketch written around her doll act by Chas. Harlowitz. She will be supported by Fred J. Barnes and Billy Lawrence. Frankie Marché has added new and better material to her "Buster Brown" act, a decided improvement and meeting with success.—Leonora Kerwin, a recent vaudeville debutante, replaced Nina Blake in "The Girl Question" at the LaSalle Theatre.—There has been some talk of elaborating "The Navigators," the scenic musical comedy, at the "Miss New York, Jr.," for the better class theatres next season.—Lewis and Chapin leave the "Pay Foster" Company on Sunday next and will return to vaudeville Oct. 7.—Musical De Fays are playing dates in the Middle West.—Kallhaus, magician, is finishing engagements in Iowa and South Dakota.—Drake and Morgan are in the East and requested the agents here to arrange for fall time.—Cooke and Miss Rotherth, having completed their dates in Kansas, are arranging for the season.—The Malcolms closed at parks and will play in the Middle West this season.—La Frere Sisters, European aerial act, are playing fairs in Pennsylvania and are about to come to play the Henderson circuit of vaudeville theatres.—Louise Grace and Company will close with the Barnum & Bailey show Oct. 17, and go in vaudeville for the balance of the fall season.—Al Warda will join his former partner Froster in a new act soon.—Kane and Benton want Western engagements for the season.—Edwin LaZelle closed on the circuit of parks in Ohio and is arranging fall time through the Western Vaudeville Association.—Casad and De Verne open their season in the Middle West next month.—Kates Brothers are playing a circuit of fairs in Iowa and Wisconsin.—The Carilles, rope manipulators and artist, are new in the West, are playing dates through Indiana.—Dan J. Harrison opened for Western Vaudeville Association time Sept. 25.—Tracy and Carter are playing on the Sullivan-Considine circuit.—Stoddard and Wilson are in the Middle States for the Association.—Ben Fagan, having finished his engagements in the Middle West, left for Nevada, Mo., where he will visit his mother for a few weeks.—Joe Garcia, Spanish acrobat, has been booked by the Hendersons for a number of Middle West houses.—The Forcelles are having their time arranged for the season by Henderson's Exchange.—Great Bantell has closed his road show, and will resume his vaudeville dates.—Wright Huntington will produce a new sketch later in the season.—Diamond and Pierson closed on the Sullivan-Considine circuit, and are arranging future time through agents.—Salvare arrived in Chicago from the West and is arranging Eastern time for the season.—Nat Young, formerly of the Harris Trio, is now doing a single specialty.—Barr and Evans are having dates arranged by Robert Fargo. They recently closed on the Sullivan-Considine circuit.—Yarack and Lalonda, after playing the Sullivan-Considine time for four consecutive years, have arranged their future bookings through the agents here.—The Hollands are coming from the East to accept Western engagements.—Powers Trio are playing the time of the Western Vaudeville Association. McFady and Murray will leave the "Champsagne Girls" in November, and they will return to vaudeville.—Lorimer Johnston will play the Stock Company, Philadelphia, will go in vaudeville this season and has commissioned agents to arrange his time.—The Auers, of Auers and De Onso, after filling their fair dates in the West, will separate and reorganize for the season.—Robert Wilton will discontinue his vaudeville engagements later in the season.—The star of a dramatic production entitled "Arms and the Man," Harrison, West and Harrison, at present with a stock company in the South, authorized agents to arrange vaudeville dates for the season.—The Alvas are looking for time in the Middle West.—The Arcade Theatre, Aberdeen, S. D., opened last week with "The Girl in the Hat," "Tales from a Zoo," new this past week. West, wants Western time. The act is in the East at present.—Harris and Zampa are journeying in Illinois.—Dawson and Booth have been booked in Indiana and Illinois by Henderson's Exchange.—Brown and Brown open at the New Family Theatre, Lafayette, Ind., Sept. 30.—Juggling Bananas, arranged by the Hendersons, will West for this season.—The Risleys go East in a few weeks and will play there all season.—Emerson and Van Horn are playing dates in Indiana and Illinois.—Another picture theatre will be added to the list at Kewanee, Ill. It will be in operation by Oct. 1.—Del Fuego closed with the "Scotch" suit, and is now in the city.—Williams, Strouse and Pullman are arranging future dates for their new act.—Goodrode, wire artist, is playing at fairs in Ohio. He returns to vaudeville about Nov. 1.—Wonderland, the new vaudeville theatre at Wheeling, W. Va., opened under the management of Harry Rogers. The house seats 700. The theatre is on the second floor, over the arcade and has a balcony and modern equipment.—Sadi Alfarabi and Rappo Sisters have written the agents here for Western time.—Two Coles closed with the Barnum & Bailey show and will open for the full season in vaudeville next month.—Nichols and Smith will, when the fair season ends, play dates.—Ring and Williams are over the arcades in Indiana.—R. H. Emerson has purchased a moving picture theatre on Main street, Minot, N. D.—Lavender Richardson and Company are coming West with a new act.—Dan Rice Trompe of Pigs will remain in the Middle States, having booked up considerable time.—The new burlesque theatre now in course of construction at Wilkes-Barre, Pa., for the Empire Theatre, will be completed by Oct. 1. The house will have a frontage of twenty-five feet and the foyer will extend back a depth of 120 feet to the main building, which will be provided with a balcony and gallery, accommodating 2,000 people.—Frank Smith left the "Tiger Lilies" and joined "The Yankee Regiment" Company.—A thea-

tre seating \$30,000 is planned for the northwest corner of Clark street and Archer avenue, by John T. Colling, owner of the building. It will probably devote to vaudeville.—Dolling Park Amusement Company, St. Louis, increased capital stock from \$50,000 to \$100,000.—A 10-cent vaudeville theatre will be erected on the southeast corner of Michigan avenue and 113th street by M. G. Morris. It will be 80 x 140, with seating capacity of 500. The building will cost \$40,000.—The 31st Street Theatre will open on Oct. 7 with vaudeville. Roth & Powell, managers of the Iola Theatre, and L. Schneider, of Schneider's Theatre, are the lessees.—Henderson's Theatre Agency is arranging a circuit of from eight to ten houses in and around Chicago.—Locust Theatre and Amusement Company, St. Louis, has incorporated, capital \$50,000, all paid. Incorporators: T. J. O'Loughlin, F. M. Kahn and Daniel Curry.

SAN FRANCISCO

By W. ALFRED WILSON.

VARIETY'S San Francisco Office,
1115 Van Ness Ave. (Room 112).

ORPHEUM (Martin Beck, mgr.).—Week 15: The influx of new camera brought to the bill a pleasing balance with comedy predominating. Paul Barba was the surprise. His advent was announced in a rather modest fashion, but his droll delivery of original and well conceived monologues won for him a notch in the top line. His act with an orchestra, a theme ranks with the best ever heard in this territory. Joseph Hart's production, "The Crickets," with Catherine Bann and W. N. Crips in the leads, excels anything that Hart has sent us up to date. Mr. and Mrs. Charlie Barry were also included among the new faces of the week, affording a good opportunity for comparison of the original "At the Top of the World" with the copy offered at the Orpheum. The Barrys have been back by Deery and the Orpheum. The fact that it is not always the case that the Barrys follow in rapid succession at all the houses of late, and this week brings another from the pen of Edmund Day, offered by the Orpheum and Clarence Oliver. With the money and the peerless "Peaches" still fresh there was a disposition to compare the two, with disadvantage to "The Unexpected." The holdovers were: Oliver and Crisp, the Sunny South, Mueller and Mueller, and the Rupperts.

NATIONALS (Sid Grauman, mgr.).—Week 16: The bill was sadly lacking in comedy, fault that even a very strong laugh-winning offering by Deery and Rich could not overcome. This clever team were easily the favorites of the program. As a feeder for a matchless collection of crosswise talk the equal of the woman has yet to be seen here. The comedian was quaintly original. Bradley and Davis also made a try for laughs, but their efforts in that line met with an unresponsive reception. The team's dancing was warmly greeted. The Kellys made their first appearance since the accident to the male member some months ago. The act consists mainly of feats of strength displayed through the medium of the rings. James Logan in his baritone solo shows plainly his newness to vaudeville, holding to a monotonous pose with the fidelity of an automaton. His rendition of a "green" selection in this inflexible manner furnished unintended comedy. Mr. Logan has a pleasing voice and with proper songs and methods should make his way. John Walsh loomed up like an apparition from the dim past with a "rag" specialty that we thought had passed to the Great Beyond. King and his educated dogs added to the show and pleased in the number one position. The Diaz made a favorable impression with their Spanish dances, one of which had a suggestion of the "couch." Daisy Gordon is an agreeable balladist who has as an asset a very stunning stage appearance. Miss Schmidt, violinist, and Harry Hoff, juvenile singer, completed the program.

WIGWAM (Sam Harris, mgr.).—Week 16: The Wigwam audiences have an abnormal appetite for comedy and Barton and Aubrey with their "Canal Boat Sail" proved a most appetizing offering. The McNally Troupe on the slack wire showed to good advantage as the novelty feature of the week's bill. The spectacular "Sexual Dream" was well staged and the Quinlan portion still continues to attract. Murray J. Simon, Hebrew comedian; Una Clayton and Company and The Hawaiian Quartet completed the bill.

PRINCESS (Sam Loverich, mgr.).—Week 16: George Thatcher shared with Brindamoor the place of prominence in the billing. For the first time in three years Thatcher's "wangle" is proving by this appearance that he still retains the power to entertain as a mono-specialist. On the evening of the eighteenth Brindamoor was challenged to escape from the confines of a glass case. The deft was accepted and the jailbreaker scored a triumph, but only after an hour's wait. His audience, weary by the fifty minutes wait, with no more to see, were not so much interested in this accomplishment. The Three Olfans were badly placed, but notwithstanding managed to earn a cordial reception with their grotesque comedy. Several novelties have been added to the act since its last showing here at the Orpheum. The Jessie Keller Troupe of cyclists was the big slide feature with the girls "piling" while the slingshot and the stick added to her extraordinary ability as a trick rider, this young woman possesses an undeniable grace that is commanding. The Ralph Cummings Company produced their pleasing comedy, "The Sealskin Squeak," while Hardie Langdon scored with her vocal selections. The diminutive Major Doyle, with a good line of extemporaneous talk, was well received.

EMPIRE (Hal Curtis, res. mgr.).—Week 16: The James Post Company occupied the main portion of the program, offering a musical farce entitled "Casey's Blunders." The olio was made up of Bert and Frieda Burton, who submitted a sensational series of equilibristic feats upon

the slack wire, the bicycle ride on the wire bringing forth a particularly warm response. Stanton and Sandberg played a return date, receiving a hearty reception. Tannehill and Radcliffe have something out of the general run in their sketch, "Tenderfoot on the Trail." Fidelity to detail is noticeable in both the staging and dressing of the act and the specialties introduced are of the better kind. The Elliotts were programmed, but the illness of one of the team prevented their appearance.

NOTES.—The Princess management will shortly inaugurate stock productions in addition to vaudeville. Sam Sidman will probably be one of the principal comedians. Henderson and Hill, who are playing dates on the Western States time, are also being considered as members of the contemplated organization.—Sam Loverich opened the Novelty, Fresno, Cal., with vaudeville 16.—Stanton and Sandberg and The Three Olfans opened there 22.—Both the Sullivan and Considine and the Western States people have lately found a new vein from which to draw and both circuits are playing quite a few acts from the other side of the Mexican border. Up to the present time all have been silent features from the circus world, but it is said that several grotesque comedy and dancing acts from that territory will be given a hearing at the California houses. The Tanager chain of houses has been increased by the addition of theatres at Spokane and Victoria.—Darrall Vinton, an old time melodramatic San Francisco favorite, has received an offer from Sullivan & Considine to enter vaudeville. Vinton has accepted and will shortly make his debut in a dramatic playlet.—Rome and Ferguson still continue on the Sullivan-Considine circuit playing the People's, Los Angeles, week of the 16th.—Carter and Conlon, formerly in stock at the Richmond Opera House, are again playing dates for S. & C. The Crystal at Albuquerque is the latest addition to the Western States Circuit.

BOSTON

By ERNEST L. WAITT.

VARIETY Office, 278A Tremont Street.

The annual "line storm" which, this year, was terrible in its effect, did not disturb the local vaudeville situation much except on Monday, when business at all houses was comparatively light. Excellent attendance, however, developed on Tuesday and the indications for the balance of the week were unusually good.

KEITH'S (B. F. Keith, mgr.).—Burr McIntosh struck a snag in his illustrated lecture here Monday evening. The talk seemed to please the women greatly, but the men preferred something more lively. Apparently, Laskey's "Bohannon Crusoe's tale" wins first place on the favored list. It is a novel singing act with thirteen people in it, giving a scene picture of the island, the wrecked vessel, pirates, the Man Friday, etc. John P. Rogers as Crusoe, Ben Deely as Friday and Fern Melrose as Queen of the Hoco Pocos deserve high praise. Walter C. Kelley is retained for a second week with his "Virginia Judge," and Christine La Barreque, a blind singer, made her vaudeville debut (New Acts). Griff, a talkative juggler from London, was a great hit. He reminds one of Tom Heurn, but dresses as a clown. He is very Londonish, but should have had a better place on the bill. Light Doran and Brothers, a foreign trapeze and equilibrist act, do really wonderful stunts. The team work is great. The Four Baltus are also unusually good athletes and they have some new postures. The Reiff Brothers, singers and dancers, have the same old stuff and so do Almont and Dumont on the musical instruments. Hill's animals and Mark's comedy favorites here, complete the bill. Business excellent evenings, fair afternoons.

ORPHEUM (A. J. Duffy, mgr.).—William Dillon, the "man with 1,000 songs," had to go on Monday afternoon in street clothes, for his trunks had not come from New York. He made a distinct hit, however, which was redoubled at night when he had his costumes. Voltaire headliner here doing the same act he did at Keith's earlier in the year. Edward Clark and his six "Widows" do much the same act as earlier in the year here, and Edwards Davis and his company put on "The Unmasking," which goes unusually well. Paul LaCroix, juggler, makes 'em sit up and watch him with the hats and balls, and Quinlan and Mack's genuine favorites here, do their some old style act that goes just as good now as it did umpty years ago. Willis and Hassan, acrobats, close the show except for the pictures. There were six hopeful acts tried out here on Thursday, but not one was good enough for the circuit. Business very good and climbing gradually.

TREMONT (B. Schoeffel, mgr.).—The Tremont has taken its place in the hearts of the people as an established vaudeville house now. Since it opened Sept. 2 business has shown a steady increase and the public is satisfied with the shows. The stage waits are still a trifle long for snappy vaudeville, and the scenery has been a sketch, but the show is good and will support three vaudeville houses is being clearly shown. This week's bill is all comedy. Forester and his dog open it, the little canine showing wonderful patience and much forbearance. Forest does a fair acrobatic act. Burton and Brooks in "The Limit" do not create a furor, as there isn't much life or genuine humor in the sketch, but they do show a little. Smoke, Smoke, in "one," they get the house smiling and then laughing, for they put in local gags. The Musical Cuttys are the real headliners this week, aside from Arthur Prince, who is held over. The Cuttys have as neat and artistic an act as there is on the boards. If they had a good headliner to support them, their bowing in acknowledging applause it would be still more artistic. The Three Voscarys, billed as direct from Paris, do a great acrobatic act, one holding a cigar in his mouth all the time. Mr. and Mrs. Jerry Cohan, with George Mack and Rosie Green, revive George's old "Running for Office" and play it with snap and vim, get-

ting long hands. Billy Van tells some new stories in his same old way and starts the giggles. The show closes with Bernac's (Woodward's) Seals, a feature act. Business fair Monday, but excellent rest of week.

COLUMBIA (H. N. Farren, mgr.).—Coclea and Amata, the whirlwind dancers, did not play the Columbia this week with the "Kentucky Bellows." J. G. Gibson and Adele Rowney take their places in the olio in "The Cowboy's Courtship," a pleasing sketch which will be much better when Gibson tones down his work. Business is much better than last year.

HOWARD (H. H. Hnat, mgr.).—"Avenue Girls" with "Tom, Dick and Harry" as their medium are here to excellent evening business and very good afternoons. Libby Blondell and Marion Alexander are the bald pate chasers. The Howard's own bill comprises Loro and Payne, comedy acrobats; Marion and Deane, songs; Scott and Whaley, colored comedians; Charles and Nellie King, songs; Wood and Lawson, dancing; Humes and Lewis, carpet acrobats; Pauline Slosson, songs; Beecher and Maye, and Helen Francis, singer.

.. LETTERS ..

Forward addressed and stamped envelope. No letters delivered at office without identification or written order.

Adair, Art. Esq.
Allen, Sue, Esq.
Arnold, Ogaria.
Astellia, The.
Beasey Sisters.
Bohme, W. A. (Falardaux and Bohme).
Burke, Chas.
Calhoun, William.
Carillo, Lo (2).
Conroy, John and Mamie.
Crane, Lawrence.
Deming, Arthur.
Denby, Walter.
Devine and Williams.
Donnelly, Henry V.
Dorling, Joseph.
Dumas, Florence, Miss.
Figg, Chas.
Ford, John.
Fowler, E. W., Esq.
Fox and Dubal.
Gaudy, Louise, Miss.
Gilbert, John D.
Gillingwater, Claude.
Golden, Jack.
Gordon, Max, Esq.
Grant, Alf.
Greenway, Hy. (Chicago Office).
Greer, J. H.
Hartley, John and Kitty.
Herbert, Will, Mr.
Hill, Hamilton.
Holt, Alf.
Hutch Amusement Co. (Chicago Office).
Keefe, Matt.
Kelley, Alfred.
King, Kate Hope (Chicago Office).
Lackey, Jack.
Lamont's Animals.
Le Monts, The.
Leontina, Mlle. Marie.
Macart, William.
Manning, Grace.
Mears, Marce.
Moore, Rhodes F.
Morrison, Althea.
Morton and Diamond.
Murphy and Magee.
Nelson, Walter.
O'Rourke, Eugene (2).
Pariner (Chicago Office).
Pearl, Tony.
Price, Miss Beatrice.
Quigley, Helen.
Rae, Frank.
Sarll, Tony.
Starr, Mabel (Chicago Office).
Subers, Emilie.
Sully, Lew.
Yesta, Netta.
Walkman Brothers.
Welch, Thomas.
Williams, Gus.
Wilson, Harry E.
Wroth, Ed.
Yorke & Adams.

LYCEUM (G. R. Bachellor, mgr.).—Manchester's "Grass Jacks" in "The Saratoga Belle" and "Nature in Marble Hall" are here this week. Bob Van Osten is headlined, and deserves it, for he is about the funniest "duck" in burlesque. The three Madcaps do some startling acrobatic work and the Mannins have a clever sketch. The Millard Brothers, cyclists, have a neat act introducing a trained dog. Vardem, Harry and Willier close the olio in a well executed act.

PALACE (Chas. Waldron, mgr.).—Leon Errol heads the "Jersey Lilies" in a two-act burlesque called "The Grafters." It is snappy, witty and clean. The olio includes Ned McKinley, tenor singer; the Four Zaras, baton manipulators; Fanny Vedder and her boys, Franklin and William; Errol, Mann, Franks and Errol in "The Final Rehearsal" and Ward and Raynor. For his continuous show Manager Waldron provides the Clevelanders in a sketch; Bouldin and Quinn, comical musical act; Adolph Adams, Juniper and Hays, colored singers and dancers; Bailey and Buckett, acrobats, and John Lavin, ill. songs.

AUSTIN & STONE'S MUSEUM (Stone & Shaw, props.).—Travis, the strong man, is still the feature here, lifting heavy weights. Others are Princess Thoma, Harry Allen, Nelson the juggler and Topp's Band. In the theatre beside the Minstrel Maids are Raymond and Merritt in monologues, Helston and Hood in a dancing

turn, and the Meadows Comedy Company in "The Senator."

PREMIER.—"A Modern Sampson" is leading film fare, with "The Dancing Niga" and "The Fly" following. "Hunting the Deer" is a lively and novel act. Grace Merriman is appearing here in ill. songs.

JOLLIETTE.—"The Blacksmith's Revenge," "The Amateur Champion" and "Knowing Dogs" are leading films. "Charlie's Dream" is very funny. Joe Roth and Mabel Foster head the singing contingent.

HUB (Miles Bros., mgrs.).—"The Baffled Burglar," "Absent-Mindedness" and "The Disintegrated Convict" get the biggest applause at this house. Business has increased here of late, since the enterprise of Joseph Mack, the youngest manager in the city, in showing Old Home Week views on the day after the parade.

PHILADELPHIA

By GEORGE M. YOUNG.

Vaudeville patrons are enjoying the fruits of "vaudeville war" and new acts, novelties and a general brushing up of the old material used by familiar favorites continues. The Forrest Theatre (K. & E.) showed a slight gain in patronage the past week, but has in no wise hurt Keith's, which continues to draw big houses day and evening. The Keiths have also giving the better shows, the surplage of foreign acts which have not made good detracting from the strength of the K. & E. hills. Good shows given in the People's Theatre by the "advanced vaudeville" management have not been meeting with any degree of response from the mill district theatregoers, the business being very poor.

KEITH'S (H. T. Jordan, mgr.).—Monday rehearsal 9).—No bill averaging higher merit throughout has been seen here for many weeks. Without one really weak act the show moves at quick pace from start to finish and capacity audiences attended Monday afternoon and evening, seats on the aisle status being sold. Peter P. Dalley's new musical sketch "Nearly a Correspondent" is under New Acts. A delightful sketch was shown by Clayton White and Marie Stuart, making a firm impression on its first showing. It is not wholly new in theme, clinging closely to those which this pair have made familiar here, and George Hobart, its author, has evidently only retold the pattern used to construct "Peaches." Cleverly handled by the principals and a young woman named on the program, the sketch met with instant approval. Julian Eltinge, the impersonator, showed his reconstructed act. Eltinge makes little attempt to deceive regarding his sex, but as an impersonator he is good. The "Pianophonic" comedy has been a real pleasure. The talking and singing specialty presented here by Al H. Weston and Irene Young, for the first time, pleased immensely. The material used, with the exception of a poor singing number at the finish, is bright, witty and amusingly constructed. The act was well liked. The "Pianophonic" comedy has been improved. There is a new girl, Lotta Bunnelle, in it. Graceful Gladys Lockwood still leads. A duet number by Miss Maple and Wm. Watta is all but spoiled by the affectations of the latter. The changes in the singing numbers are for the better. The act is brightly dressed and "prop" dogs have replaced the window shades worked before. Four curtains rewarded the efforts of the "Phields" on Monday. No acrobatic act shown here has equalled that of the Metzett Troupe, who repeated their big hit, Shelia, a Hindoo fakir, discovered in a troupe featured with the Barnum & Bailey circus last year, did not take a poor position on the bill. Some of the tricks cut out while Shelia showed at Himmmerstein's are being used, but the basket trick was not shown. A refined singing act by Spencer Kelly and Frederic Rose was well received. William Cahill told some stories with only fair success. The Zarrell Brothers opened their good acrobatic act for this week with the "Mad Marigolds," pleased with singing and dancing, and Bailey and Fletcher, Kitty Johnson and Swift and Bradley added their share among the early numbers.

FORREST (Klaw & Erlanger, mgrs.).—Monday rehearsal 9).—Four of the nine acts which make up the week's bill are European importations. Of these, the most important is Gus Elen, an English coster and character singer. Elen secured a poor start on Monday through the songs he used, but he made almost a complete change on Tuesday evening and passed nicely without creating anything like a sensation. May Belfort, another English singer, has been seen in this city before. In her case, it is the same as Elen's. She has nothing unusual to appeal to more than ordinary interest and her songs are only fairly well sung. The Dumond Minstrels, another foreign act, has evidently been formed by one of the "big" elements, to which act in new and "unfamiliar" terms. The violinist, an excellent player, carrying off the honors of the act, but the singing and attempt at comedy is poor. The Heras Family, acrobats, made a strong impression. They have a routine of tricks written, while many are familiar, are skillfully handled and the act was well liked. George Harned, a Leontina, a little singer who made such a hit here some weeks ago, was back again with her cleverly constructed singing specialty, "Five Feet of Comic Opera," and repeated the success met with before. It is a real novelty which was appreciated. Johnny Hyams and Lella McIntyre also met with favor in the sketch, "Two Hundred Wives." Little credit is paid to the plot, but the material used is bright and catchy and much of the success is due to the admirable efforts of Miss McIntyre. Her "Hit for Shame" song was a big hit, while Hyams divided honors in a familiar Dutch dance. Ollie Young and Brothers had the opening position with their hoop-rolling act, being well received, and Fields and Ward, a fair share of the laughs with their patter and songs. The American acts held up the bill, and we could use more of them. Barnold's Dog and Monkey Pantomime again shared chief honors, being the only holdovers.

PEOPLES (Klaw & Erlanger, mgrs.).—There

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Vol 8. New York, Sept. 28, 1907. No. 4.

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YESTERDAY

The ballad hit of the country.

MY VIRGINIA

The new march song hit.

Both songs by CHAS. K. HARRIS.

was no noticeable improvement in the business at this house, the patronage being light despite an attractive bill at moderate prices. Fagan and Byron; The Italian Trio; Hickey and Nelson; Collins and Brown; Joe Flynn; Golts Trio; Six Samols; Jay W. Winton and moving pictures made up the program.

CASINO (Elias & Koenig, mgrs.).—A first part and burlesque which was in use last season, revised and brightened up by Jack Reid, is serving as the vehicle for Louis Robie's "Knickerbocker Burlesques," making their first showing here this season. Robie has evidently been liberal with Reid in the allowance of costumes and other accessories and the show is in close keeping with those for which Robie has been noted in the past. The first part "The Arrival of Prince Hadji," originally written by Tracy Sweet, has been reconstructed, although the framework of last season's book still remains. Ella Gilbert handles well the leading role of "Mrs. Asterblit," played last season by Clyde Darrow, while the latter is dividing with Flo Elliott the honors of the "Birds," a "sister act." Ren Neff is doing the blackface double of "Prince Hadji" and Sam Thompson and Jack Jennings and Robert Jewell take care of the "straight" parts. Ward Caulfield does good work in the role of "Arizona Jake." Reid is giving the others ample opportunity to make good before his entrance, but he catches up quickly when he appears as "Nervy Nat." There are seven numbers in the first part, and Louis Doll has again contributed his share toward the success of the piece by furnishing catchy music. The Misses Darrow and Elliott have a new song about "Teddy Bears," which went well, and Fannie Wood leads a "North Pole" number, prettily dressed, with moderate success. The "Abyssinian Maid" song gives one or two am-

bitious "coochie" dancers a chance to star in the line and another to feature physical development—almost to the limit of decency. Ben Neff leads this number and it pleases. The "Students" song with the pretty costumes representing the various colleges is retained and the Misses Darrow and Elliott make attractive figures in their "Diver" posing in the finale. Reid does his best work in the burlesque "Murphy's Mishaps," which he used last season with the "Kentucky Belles." Here again Reid has revised so that good results are obtained and his handling of the leading comedy role is worthy of praise, being void of the loud-mouthed, slapstick style of action so prevalent among Irish characters in burlesque. Reid contributes two of the best bits in the show, first with Caulfield in a patter of quick-fire repartee, and later with Flo Elliott, in which some delicate material is handled in a manner not to offend. Caulfield, as in the first part, is an able assistant, while Bob Jewell handles a dose-dependent character with commendable skill. There is little left for the others to do. Flo Elliott wears two attractive costumes, and Ella Gilbert presents a rather striking figure in tights, leading the opening number. The dressing of the principals throughout the show is good and that of the chorists shows off to advantage. The girls are a fairly good looking lot, but with two exceptions none will not create even a mild sensation as models of Venus. The olio has been sacrificed in favor of the other parts of the show. Fannie Wood opens with a couple of songs with a little dance. The German sketch by Jennings and Jewell hardly averages above the ordinary. Christy carries off the honors with his comedy juggling, making a strong impression. Flo Elliott and Ben Neff go through a lot of rapid fire stuff of light merit. Miss Elliott shows another sort of costume here, but spoils the effect by wearing high boots with pink laces. Manager Robie was elated with the business done by his show until he reached here, and it should get its share. On Thursday a street parade was tried with the chorus girls in fancy costumes riding about the city in a big sight-seeing auto.

GAYETY (C. L. Walters, mgr.).—The Bohman Show.—BIJOU (I. H. Baker, mgr.).—"Merry Melodians."—TROCADERO (Fred Willson, mgr.).—"The Brigadiers."—NOTE.—The interest centered on the great struggle for the American League baseball championship has had its effect on the matinees at all houses this week.

ALBANY, N. Y.

PROCTOR'S (Howard Graham, mgr.).—Kitty Troncy, horse and dog act, greatly pleased; George Felix, Lydia Barry and Company. "The Boy Next Door," were excellent; Walter Perkins and Company. "The Man From Macy's," good; Watson and Little in their musical act "A Matrimonial Bargain," good; Hibbert and Warren, blackface musicians, very good; Alice Hanson and Gussie Nelson, dancers, pleased; Max Duffek, musical contortionist, good. EMPIRE (J. H. Rhodes, mgr.).—Fred Irwin's spectacular show "The New Majestics," playing to crowded houses; the "New York Stars" last half of week.—GAYETY (J. B. Nichols, mgr.).—"The Colonial Belles," pleasing large audiences; "American Burlesques," last half of week.

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"Boston Post," Sept. 10, 1907.—TREMONT THEATRE.—"Of all the numbers that pleased, and not one but came in that category, two were so good that they will linger in the minds of those who saw them for many a day to come. One was the acrobatic dance by the Reid Sisters, a part of the show offered by Nellie Beaumont. What that pair of pretty young women do not know about acrobatic dancing has not been discovered yet and won't be for some time. They do stunts that would tax the grace and agility of the best artists in the world, and did them with an ease that fairly swept the audience off its feet."

The Sensational Boies's Comedy Casting Playing Western State Fairs

AKRON, OHIO.
GAYETY (Achille Philion, mgr.).—Opened its season Thursday, 26, with a three nights' engagement of "Williams' Ideals."—GRAND OPERA HOUSE (T. K. Albaugh, mgr.).—"Gay New York," (Sept. 26, 27, 28).—NOTES.—The Casino at Lakeside Park closed a very successful season Sept. 14. J. K. R.

ALLENTOWN, PA.

ORPHEUM (Sam Myer, mgr. Monday rehearsal 10).—Lind, female impersonator, headline feature, scored; Tobin Sisters, musical, pleasing; Mr. and Mrs. Howard Truesdell and Company, "Two Men and a Bottle," very good; Harry Johnson, blackface comedian, fair; Rae and Benedette, comedy contortionists, good; Loney Haskell, monologist, well received; Cosette and Grundy, colored, good.

ALPENA, MICH.

MAITZ (Steele & Denison, mgrs.).—20, "Ma's New Husband," musical, pleased. Jeanette Marlboro at the window in a hit. John Woodford as the professor did well. Woodford and Marlboro are both vaudeville favorites in this town and were given a cordial reception. Harry Garity has a sweet voice and did well in the part of the "boy." G. J. OUILLETTE.

ANDERSON, IND.

MOUND PARK (R. C. Carlisle, mgr.).—Fine band concerts have proven a big drawing card. The park will remain open for three weeks yet. "Eagles" Day will be held on the 24th; on the 25th Emancipation Day will be celebrated by the colored folk.—BIJOU THEATRE (Tom Bates, mgr.).—The Hill Family, comedy acrobats, head the bill. Others are Le Page Sisters, singers and dancers; Rinaldo, violinist, and Arthur Sterling, comedian.—CRYSTAL (W. W. McGwen, mgr.).—The Mitchell, acrobats, star turn with Taylor and Crawford, singers and dancers; Fenton and Fenton, novelty singers, and Harry Mayer, musical act, make up a good bill.—NICKEL-ODEON.—Moving picture show.

R. C. CARLISLE.

ATLANTA, GA.

ORPHEUM (Ben Kahn, mgr.).—Yamamoto Brothers, Japanese athletes, enthusiastically received; Gertrude Black, songs, fair; McNish and Penfold, comedy skit, scored heavily; Eckert and Berg, "Twenty Minutes of Grand Opera," the big hit; Atlas Comedy Quartet, very good; Benahan and Miller, scored; Four Everetts, acrobats, excellent.—PASTIME (T. P. Holland, mgr.).—Daley, roller skater, good; Lillian Carl, songs, fair; Aitken and Snow, sketch, well received.—STAR (J. B. Thompson, mgr.).—Stock burlesque and vaudeville. BRUX.

BALTIMORE, MD.

MARYLAND (F. C. Schanberger, mgr. Monday rehearsal 10).—Fredericks Brothers and Burns, very good; Brothers Permaine, comedy acrobats, well liked; Dr. John C. Bowkers, illustrated "Travels," new to Baltimore; Redi Franklin and Henry Keane, in a very good farce called "Her Trial Marriage"; The Gaiselow Girl held the top notch position, winning warm applause; Daisy Harcourt has a pleasing singing number and pleased; Betty's Bears did not come up to the standard of the rest of the bill.—GAYETY (W. L. Balfout, mgr.).—"The Casino Girls," fair show and good business.—NEW MONUMENTAL (Sam M. Dawson, mgr.).—Tom Mither's Bohemians are packing them in at every performance; the show is a bit spacy in some parts. JOHNNY MEYERS.

BAY CITY, MICH.

BIJOU (J. D. Philion, mgr.).—Jones and Raymond, musical artists, received applause; Hubert and Rogers, dancers, good; Hubert Bevaux, the original cartoonist, good; Wm. S. Gill and Company, comedy sketch, made a decided hit.—LYRIC (J. C. Warner, mgr.).—Moving pictures.—VAUDETTE (Geo. A. Gardner, mgr.).—Moving pictures. H. C. HERTZ.

BINGHAMTON, N. Y.

ALMORY (B. M. Hart, mgr. Monday rehearsal 10).—Good bill, pleased audiences. "Christmas on Blackwell's Island," received a number of encores; Fred and Darc, "Are You Angry," proved a hit; Knight Brothers and Sawtelle, character impersonators and eccentric dancing, made good; Belle Earle, songs; Cook Brothers, comedy juggling, good; Wilbur Mack and Minthorne Worthley, comedy sketch, well liked; Burns and Burns, "Scenes in a Museum," pleased. JOGGERT.

BIRMINGHAM, ALA.

THE GAYETY (Harry Yost, mgr. Monday rehearsal 10).—Classy show, many hits, comedy great, chorus good, the olio was as follows: Stewart and Turner, singing and dancing, fair; Gracie and Reynolds, "Beauty and the Beast," hit; Marlon and Thompson, comedians, good; the Famous Livingstone, pleasing; the Bowery Comedy Quartet, took the house.—THE MAJESTIC (Harry Yost, mgr. Monday rehearsal 10 A. M.).—Yama, took the house; The Ozars, good; Miss Lucille Harper, ill, songs, good; Lewis McCord and Company, "Her Last Rehearsal," hit; Harney and Haynes, good; Lopez and Lopez, good. NAT W. WILLIAMS.

BUFFALO, N. Y.

The vaudeville field is well filled and patrons are taking to it kindly. While advanced vaudeville is not packing the Teck, the business is pleasing and strong box office attractions are given. Shea's shows no effect of the opposition

Cobb's Corner

SATURDAY, SEPT. 28, 1907.

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WILL D. COBB

Wordwright,

Care Weber's Theatre, NEW YORK.

and capacity houses are the card. The burlesque houses are holding their own and business is up to the standard at both places.—TEOK (J. R. Oshel, mgr.).—The Roman Operatic Company, a singing act with pretty scenic effects, big hit; George Fuller, Golden, great; May Ward and "Eight Dresden Dolls," fine "girl act"; Charles R. Sweet, "musical hobo," pleasing; Valanal, juggler and equilibrist, sensation; John Birch, winner; Caron and Farnum, comedy acrobats, clever; Ralph Johnson, marvel on the cycle.—SHEA'S (M. Shea, mgr. Monday rehearsal 10).—"The Song Birds," headliner, a musical hit; Clayton Kennedy and Mattie Rooney, fair; The Avolos, musical, fine; Adolph Zink, little but good; Urbain and Son, acrobats, sensational; Callahan and St. George, "Old Neighborhood," excellent; Cooper and Robinson, good; Bend, Denton and Company, laughing sketch.—BALT-DEN (Charles E. White, mgr.).—"Parisian Widows," good business.—LAFAYETTE (Charles M. Baggs, mgr.).—"Yankee Doodle Girls," business fine.—LUNA PARK.—Season closed 21.—BIJOU DREAM, HAPPYLAND, HIPPODROME and other pictures shows doing fine with ill. songs and pictures.—NOTES.—Marshall Farnum will soon have a stock company in drama at the Temple Theatre, now giving pictures and vaudeville.—Chanafang, a Hindoo snake charmer, holds forth at the Eden Mnsee.—Jno. R. Campson, a Buffalo boy, is with "The Song Birds" at Shea's this week. DICKSON.

CINCINNATI, OHIO.

By HARRY HESS.

VARIETY'S Central Office,
107 Bell Block.

COLUMBIA (H. M. Ziegler, mgr. Sunday rehearsal 10).—The present offering fails to meet the requirements of local audiences. Marie Yullil and Robert Boyd do a singing, dancing and talking act which is saved only by the frequent change of costumes. Massias O'Connor does a combination shadowgraph and sleight of hand act that is good, especially the water trick, which is new. Charles Sharp is doing the same turn as he did on former visit. Jane Courthorne and Company (New Acts). Fremcill and Lewis offer a slugging act called "The Bally Hoo"; singing exceptionally good. Lalla Selhini, the bathing beauty, does a combination turn which is a big hit. James H. Sullivan sang a number of parodies and was liked. Cliff Berzac's Horsem, the best comedy horse act of its kind ever seen in Cincinnati; a tremendous hit.

STANDARD (Sunday rehearsal 10 A. M.).—"A Bachelor's Reception" is the title of the first part which is a clever sketch. Harry Hastings, Tom Cosne, Frank Manning, Philip Apel, Dan Evans and Charles M. Harris all have comedy parts and handle them skillfully. The burlesque is divided into three scenes and run 38 minutes, during which time the audience applauded 42 times. In the beginning the comedy was fast. A piece of business of the chorus making change of costume in full view of the audience was liked. A possible "copy" as a burlesque strong that is good, especially the water trick, which is new. The women of the company are led by Viola Sheldon and a chorus of eighteen, who, while not overly good looking, have excellent voices. The vaudeville part of the bill is weak. Margaret Ryan, who opens the specialty part, does some dancing at the close, but while she is a very pretty girl, is hardly clever enough to do a single turn. Gotham Comedy Four sing well

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and do but little comedy, for which the audience was thankful. Gertrude Holt, whistler and imitator of birds, pleased. Six Lancashire Lassies do a singing and dancing act that was applauded. The burlesque dragged somewhat in places, but generally was fairly well liked.

PEOPLE'S (James E. Fenemay, mgr. Sunday rehearsal 10 A. M.).—Some of the managers of Western burlesque shows ought to look over the "Jolly Grass Widows" which Gus W. Hogan is offering this week. "A Scotch High Ball" is a musical burlesque by George Paxton and is divided into two acts. George Hickman, Irish comedian; Carroll, Hebrew; James Baradi, Italian; Chas. Falke, Ed. Coe and Jack Dunham are the comedians, while the women include Nellie Francis, Little Boyd and Estella X. Willis, and a chorus of sixteen good-looking, tastefully-gowned girls, who are both good singers and dancers. Miss Francis, especially, has a very pleasing voice. In the olio Miss Willis in songs and dances is fair only. Dunham, Hoslin and Baradi, "The Three Musketeers," are rattling good singers, especially Baradi. Their comedy, however, is lamentably weak. Falke and Coe, musical act, is not up to the standard of the other turns on the bill.

CLEVELAND, O.

KEITH'S (H. A. Daniels, mgr. Monday rehearsal 10).—Hilda Spong; Katherine Dahl; Bedouin Arabs; Shields and Paul; "Those Four Girls"; Carson and Willard; Smili and Kesenar; Ryan and Richfield. **LYRIC VAUDEVILLE** (John J. Basher, mgr. Monday rehearsal 10).—Prices 10 and 20; a good show. **EMPIRE** (Geo. Chenet, mgr. Rehearsal 11).—Rose Sydelle and her London Belles. Next week: City Sports. **STAR** (Drew & Campbell, mgrs.).—The Broadway Gaiety Girls. **WALTER D. HOLCOMB.**

CUMBERLAND, MD.

WEILAND (Scott Swisher, mgr.).—Eddie Gardner, comedy juggler and dancer, very clever; Moreland and Leigh, blackface singing and dancing act, good; "Tula, the Girl with the Big Black Eyes," has a very neat act; Fita Hugh Lee and On-el-da, cabinet mystery, won favor; the Musical Primroses have a novel act which won applause. A. J. Cope, ill. song. **SAVOY** (J. H. Hayden, mgr.).—Ethel Hammond, refined singing and talking act, was clever and won liberal applause; Caffery and Grant, sketch, entertaining; "Probasco," eccentric juggler, very good and went big. **A-MUS-U** (L. W. Peterman, mgr.).—Motion pictures and ill. songs. **W. D. ROHRER.**

DENVER.

ORPHEUM (A. C. Carson, mgr.).—Grace Van Studdford headed week 16. Mason and Bart, two clever gymnasts, departed widely from the usual tricks in their line; The Brittons (colored), clever singing and dancing; Violet Black and Company in "A West Point Regulation," received cordial welcome; Reidy and Currier, vocalists, good; Harrows and Lancaster, in "Tacties," held over, artistic hit of bill; the Belles Valdaire

Troupe, bicyclists, big hit. **CRYSTAL** (Robt. S. Gardner, mgr.).—Belle Gordon headed bill with excellent bag punching; Rivers and Rochester, Australian sketch team, who have only been here a short time, were handicapped by the loss of wardrobe, but were a hit with their quaint dialect; Labord and Ryerson, good sketch; Rosa and Vack, "Dutch" comedians, excellent line of talk; Harry Beaumont, sons, and pictures complete the bill. The new scale of prices went into effect 9 and business has been record breaking.

NOVELTY (Bert Pittman, mgr.).—Lutz Brothers, excellent novelty act, big drawing card; Gavin, Platt and Peaches, added attraction and a big hit; Tom Gillen, "Finnegan's Friend," well liked; John and May Burke, in a sketch, well liked; Cora Simpson, in songs, and Harry Irwin complete excellent program. Big business week of 9. **NOTES**.—The following were initiated in the T. M. A. while playing here: Billy Gaston, Geo. McKay, Ed. Gartelle, several members of the Orpheum orchestra and several stage hands. Henry Lubelski is negotiating with the Western States Vaudeville Association for the sale of the Empire Theatre, Colorado Springs. He intends building a theatre on Court street, Denver, devoted to high-class musical comedy. Sullivan and Conslidine's new house is rapidly nearing completion and will be opened on or about Oct. 15. Wm. A. Weston, of the W. S. V. A., has just returned from an extended trip over the circuit and reports excellent business. **H. X. B.**

DETROIT, MICH.

TEMPLE (J. H. Moore, mgr. Monday rehearsal 10).—Lucille Mulhall, ranch boys and horses make a novelty headliner this week, and are a big hit; Emmet Corrigan and Company in "His Wife's Picture," a clever bit of acting; the Camille Comedy Trio, very funny; Banks Broscale Duo, musical act, placed; Weldon and Gaylor, ill. songs, well received; Clarice Vance was given an enthusiastic reception and made a hit as usual; Wynn and Lewis, comedians, laughing hit. **AVENUE** (Drew & Campbell).—The Oriental Cozy Corner Girls, with Frank Riley and John Hanson as comedians, opened Sunday to big business. **GAYETY** (H. H. Hodges, mgr.).—Weber and Rush's "Dainty Duchess" giving a good show. **LYCEUM** (Al Warner, mgr.).—Theresa's "Wine, Women and Song" (No. 1 Co.) featuring: Bonita and Nat Carr are doing capacity business. **THEATRE ROYALE** (Callie & Keensky).—The "Passion Play" is given, this being the eighth week, and S. R. O. every performance. Lectures are given by Sidney Wire and Allen May, while the musical numbers are rendered by Henry Hutchins and Nellie Turnwall. **NOTE**.—The Buffalo Lodge Knights of Everlasting Pleasure, will be guests of the Detroit Lodge next Sunday. A big time expected. **LEO LESTER.**

EAU CLAIRE, WIS.

UNIQUE (Wm. Armond, mgr.).—The Wynnwoods, good; Jas. Bogart, good; Sadie Whiting, good; Bush and Elliott, good. The show made a big hit. **W. BONELL.**

ELMIRA, N. Y.

FAMILY (G. W. Middleton, mgr. Monday rehearsal 10).—Helm Children, hit; Minnie Middleton's Military Girls' Quartet, splendid; The Three Jacksons, good physical culture act; Kretores, clever musical act; Hodges and Launchmire, scored. **RIALTO** (F. W. McConnell, mgr. Monday rehearsal 1:30).—Kelly and Bertha; Harry Reed; Trilzie Bennett; Margaret West Coleman; Mamie Barnes; Joe Fishery and Jack Cardiff; strong bill. **J. M. REERS.**

ERIE, PA.

FAMILY—The Four Bragadons, comedy songs and dances, excellent; The Wilsons, colored act, fair; Frank Walsh, good; John Long, songs, hit. Dockstadter and his minstrels were at the Majestic 26. Pete Detzel, an Erie boy, has a principal end with the show. **L. T. BERLINER.**

FALL RIVER, MASS.

SHEEDY'S (Chas. Cook, mgr.).—The Prampin Trio, artistic instrumentalists, good; Ameta, mirror dances, excellent; Paul Quinn and Joe Mitchell, good songs and dances, very good; Burke and his School Girls, good; Alf Grant and Ethel Hoag, "A Merry-Go-Round," went well; The Four Comrades, acrobatic eccentricities, good. **PLEASANT STREET** (Jas. Mason, mgr.).—Ted and Siara Steele, comedy sketch, good; Forber, slack wire juggler, excellent; Nellie Deane, songs and dances, very good; Mason and Doran, sketch, artists, held over. **CASINO** (Louis Penny, mgr.).—Ill. songs by Mildred Newton and moving pictures. **SCENIC** (L. M. Bonn, mgr.).—Ill. songs by James D. McGill and moving pictures. **ACAD-EMY OF MUSIC** (Julius Cahn, lessee and mgr.).—"Wine, Women and Song" (No. 2 company). Business good. **E. F. RAFFERTY.**

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(Signed) "JOE WHITEHEAD."

HAMILTON, CAN.

BENNETT'S (Geo. Driscoll, mgr. Monday rehearsal 10).—In its fourth week this new theatre has the public coming its way. The bill is well-rounded out, and most of the acts are full of comedy. Comments from the local press are splendid. The Musical Craigs have a pleasing musical specialty; Mr. and Mrs. Allison are a scream; Jules Garrison and Helen Conklin, "An Ancient Roman," put on the funniest act on the entire bill; Tennis Hieno, a very neat juggling act; The Village Choir, more than pleased; Harry La Rose and Company, "The Sailor and the Horse," is another scream; Dillon Bros. are good parody singers; Four Nelson Comiques, a splendid acrobatic act, with whirlwind finish. **SAVOY** (J. G. Appleton, mgr. Monday rehearsal 10).—A well-balanced bill, and in some places sensational bill that pleased the patronage. Comments from the local press were very favorable. Carney and Wagner have a neat dancing turn; Josephine Davis pleased with her dainty songs; The Elite Musical Four play well; W. D. Harvey and Company, "Room Upside-down," is a sensational novelty; Edith Kenna, the Irish soprano, another sensation; Mme. Etolle's society horses received fair applause; Charles Kenna, "The Fakir," is a good laugh getter; Max Tom-billion Troupe, European cyclists, do great work. **JACQUES.**

HARTFORD, CONN.

POLI'S (Harry Bailey, mgr.).—Joe Hart's "Rain Dears" is the headliner of the week and proved a very pleasing number; Edwin Stevens and Tina Marshall in "A Night Out" gives opportunity to show some excellent singing; Raffin's Monkeys do many clever tricks; Frances Knight made a hit with her songs, assisted by a man in a box; Cook and Stevens (colored), have a good talking act; Keeley Brothers have a comedy physical culture act; Carroll and Baker, good parody singers. **SCENIC** (H. C. Young, mgr.).—Lydia Dreams, ventriloquist, very clever; Martha Claus, singer and dancer, pleased; Chas. McAvoy, very entertaining as a slugging comedian and con shouter; Jess Travers, ill. songs. **THE NICKEL** and the Crystal moving picture theatres are drawing good audiences and giving excellent pictures. **WILLIAM H. RHODES.**

HAZLETON, PA.

FAMILY (Harry Knoblauch and Harry Hersker, props.).—An exceedingly good show. Paul and Harry Heekman and Retta Merrill in "The Detective Detected," good; Wm. H. Maxwell and Daisy Dudley, "For Sweet Charity," excellent; Bert Page, eccentric comedian, very good; Paul E. Poole, king of cards, fair; D. J. Davies, ill. songs, good. **RAY T. DRUM.**

HOBOKEN, N. J.

EMPIRE (A. M. Bruggemann, mgr. Monday rehearsal 10).—A good bill is headed by Wm. H. Thompson and Company, "For Love's Sweet Sake"; Lena Pantzer and Company, "Twenty Minutes in a Top Shop," very well received; others are Rosaire and Doreto, eccentric comedians, good; The Kratons, fine hoop rolling act; Rogee, imitator, good; Fentelle and Carr, Kelso and Leighton and Tom Moore. **JOHN KAY.**

INDIANAPOLIS, IND.

NEW GRAND (Shafer Ziegler, res. mgr. Monday rehearsal 10).—Benj. Chapin and Company in "At the White House," excellent; Maynard Remington and her "Brownies," came in for much applause at the Monday shows, and Ward and Curran, the veterans, captured the house with their really funny farcical act. Emma Francis and her Arabian boys scored a success, and Makmuri, the violin virtuoso, gave an excellent program which was thoroughly enjoyed. Anna Doherty, a comedienne of original methods; Mile, Naigie, a pretty equilibrist, gave a good turn at the opening of the bill. The sketch of William Inman and Company, "Recognition," well acted. Business was big at the opening, with prospects of continuing so all week. **MAJESTIC** (E. J. Fribley, res. mgr.).—Three

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shows a day. The bill this week is hardly up to last week's standard of merit. Armstrong and Holly, hold-overs, present a new farcical sketch called "The Yacht," which falls short of their old "Expressman" sketch; Nelson and Milledge, well liked; others were Three Leon-dors, statue posers; Hugh J. Emmett, ventriloquist and musician; Harry L. Zeda, "The fiery dragon," in a good contortion specialty; Walter McCullough, impersonator, and W. R. Butler, with ill. songs. **GAYETY** (Edward Shayne, mgr.).—"The Boston Belles" are the week's attraction. The show is clean, the chorus is exceptionally well trained and there is an unusual array of pretty scenery. The chief fun-maker of the company, Bob Edgar, succeeded in keeping the audiences in a good humor. **EMPIRE** (Harry Drury, res. mgr.).—After a succession of sensational dancers, this house did not offer the usual wiggler, and the "Williams Imperials" had to get along as best they could without the classic hotchamakeot. The show has some good points and some very weak ones. Bert Wiggins, Larry and McCaule and Emily Butty provided the comedy. Margie Hilton and May Belmont carried off the honors in the feminine contingent. **L. W.**

JOLIET, ILL.

GRAND (L. W. Goldberg, mgr.).—Week 10: Minnie Westhouse, good; The Lemons, good; Mr. and Mrs. Nello, very good; Gillman and Broce, pleased; Musical Forests, fair; Dancing Davey, good; Girdlav, pleased. **A. J. STEVENS.**

KANSAS CITY.

The audiences attending the two opposition vaudeville shows here seem of different calibre. The Orpheum's audience responds readily, while the Shubert is backward, indicating the cultivation of a new clientele. The matinee attendance at the Shubert is not large as yet, but the evening shows attract good crowds. The Orpheum has placed bulletin boards out reading "The Right Show at the Right Prices." The "Journal" a few days ago said Kansas City "has no place for a 'vaudeville war.' It seemed against two such houses in town, and said 'we go to the Orpheum to see vaudeville,' and to the Shubert to see 'rodville'."

ORPHEUM (Marlin Beck, gen. mgr.).—A splendid bill is shown at this theatre, the fourth week of the season, including Wm. Court-leigh & Co. in "Peaches," a snappy, north-producing skit; The Great Bernar, with his marionettes, hit; Five Musical Byrons, instrumentalists, very good; Lillian Tyne, singing, hit; Jack Wilson and Company in "An Up-heaval in Darktown," please; Teddy Trio, comedy acrobats, please; Bert and Bertha Grant, singing and dancing, good; Casey and Craney, singing and dancing, please.

SHUBERT (Walter Sanford, mgr.).—Frederick Powers and Company "College Days," hit; Roy L. Rees monologues, good; Adelaide Herrmann, anglican, very good; Stanley and Cogswell in "The German Professor," clever; Canfield and Carleton, "The Hoodoo Man," laughable; Willy Zimmerman, impersonations, very good; Mills and Morris, blackface turn, good; Delmore and Lee, athletes, good.

LIBERTY (R. Donegan, mgr.).—The Lady Bird Company, very tuneful and catchy. Next "New Century Girls."

MAJESTIC (Clint Wilson, mgr.).—The Lid Ladies Company.

ELECTRIC PARK (Sam Benjamin, mgr.).—Grand Corn Carnival, two concerts daily by Liberty's Band. September 23-October 5, inclusive.

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teen days. This marks the opening of the fall
festivities in Kansas City, and hundreds of
strangers are in town, and Kansas City will act
as hostess until after Oct. 5. FAIR PLAY.

KEOKUK, IA.

LA SALLE (Dave Reeves, mgr.).—Two Franchises, fine; Early and Late, clever sketch team; Amy Buckley, fair; Ethelyn H. Hill, songs, pleased; The Kinodrome, pleased.—NOTE.—Manager Reeves has redecorated the La Salle, adding new chairs and scenery, also a handsome electric sign for the front. He will start in with a three-piece orchestra. R. E. L. Coleman, an expert operator, will manipulate the new Edison picture machine. Thomas McEvoy will be treasurer; Wm. Buey, stage manager; Mr. Christy, musical director. R. B. R.

LAWRENCE, MASS.

COLONIAL (J. Fred Lees, mgr.).—Picaro Trio, good; DeHaven and Sydney, only fair; Carter, Taylor and Company in sketch "A Camp Rest," pleased; Sam Williams, planologue, pleased; Monroe, Mack and Lawrence, in "How He Got Rid of His Mother-in-Law," funny; Work and Over, comedy acrobats, clever; went big; Paul Conchas, clever, hit of the show.—LYCEUM (Wm. Gallagher, mgr.).—Marion Blake Extravaganza Company of ten people. Olio: Bates and Ernest, German comedians, very funny; Henry T. Walte, violinist, good; closed with burlesque, "Buffalo Bill," very funny. JOHN J. JOYCE.

LEAVENWORTH, KAN.

ORPHEUM (C. B. Martiny, mgr.).—Opened last week, strong bill. Don Leno's "School Boys and Girls," headliner. Others: O. D. Paddock, singing and dancing; Sam Hood, comedian; The Three Loretta Troupe; Bennett Sisters; and Barrington, ventriloquist.—AIR-DOVE (Chas. Keane, mgr.).—C. L. Barnum's Road Show, drawing good, first-class vaudeville. J. E. FAULKNER.

LIMA, OHIO.

ORPHEUM (Will G. Williams, mgr.).—Eva Ray, mental telepathist, is packing the house; Myrtle Royer, black-wire, graceful; The Talcotts, comedy sketch, pleased; Chas. Gano, monologue, good; Black and Jessie, comedy sketch, good; Magdaline Keifer, ill, songs, good.—NOTE.—Matthew Kohler left to join the cast of the number one company of the Earl-Burgess syndicate. L. F. WAKEFIELD.

LONDON, CAN.

BENNETT'S (J. D. Elmo, res. mgr.).—Rose Coghan and Company in "The Higher Law," a decided hit; Geiger and Walters in "Streets of Italy," no change, but repeated success; Chas. Barry and Hulda Holvers, went big; Foster and dog, very clever; Chadwick Trio, excellent dancing; Alexander and Scott, female impersonation, good; Frank Bernier and Blanche Stella, singing and dancing, very good; De Vole Trio, Roman rings, good. M. G. HUESTON.

LOS ANGELES, CAL.

ORPHEUM (A. Lunenburg, treas. and mgr.).—Week 16: Houdini, the handcuff king; Farrell-Taylor Trio; Chris Richards, English singer and dancer; Domestico Russo, tenor; Fred's Monkey Actors; Leone Thirber and her Pickaninies; The Bakars, society acrobats; O Hanna San and Company in "The Gelsia's Dream." Matinee every day; packed houses nightly.—FISHER'S (E. H. Fisher, mgr.).—Week 16: Miss Montgomery, balladist. Fisher's all star musical comedy company in "The Lost Voice," revised by C. Clifford Harris. Fisher musical comedy company is headed by Jolly Zeb, Lew Dubar, Arthur Boyce, Dan Kelley, Kate Karlson, Nadine Stuart and chorus of ten girls. Musical numbers are staged by the Jardiniers Sisters. Matinees every day except Friday. Business, capacity evening performances, matinees fair. Two shows nightly, 8 and 9:30 p. m.—EMPIRE (Billy Banks, mgr.).—Week 16: Hale and Hart, singing and talking comedians; Reeves and Kenny, clog dancers; Larry Sullivan and Company.—PEOPLE'S (Al G. Flournoy, mgr.).—Homer Long, songs; Swor and Westbrook, singers and dancers; Beatrice Morland and Johns Stanley in "Taming a Husband"; Dan Roby, blackface comedian; People's Comedy Company, under the direction James P. Lee, in "An Off Night," with Stella Adams, Inez Ragan, Marion Manners, Ethel Olson, Frank Morton and Homer Long. ROBT. ISAACS.

LOWELL, MASS.

HATHAWAY (John I. Shannon, mgr.).—"Little Hip," midket elephant, good; The Basque Quartet, good; Rene Aubry and Jessica Lewers, "Society Girls," very strong; La Veola, as "chanteuse Parisienne" and "dancseuse acrobatique," pleased; Irving James, clog shouter, very good; The Great Richards, big hit; Emerson and Baldwin, club swinging act, good.—LOWELL OPERA HOUSE (Julius Cahn, mgr.).—Bennett and Moulton Stock Company. Specialties between acts: Cyrell Brunettes, very good; Greia Byron, song and dance, good.—BOSTON (J. H. Tibbitts, mgr.).—Burlesque and vaudeville. JOHN J. DAWSON.

MEMPHIS, TENN.

WHITE CITY (A. B. Morrison, mgr.).—Laurent Trio, aerial act, very fine; Ethel May, mind reading, interesting; Le Roy and Le Vanlon, horizontal bar acrobats, good; Kalacratu, juggler and hoop roller, fair; Harry Thompson, Bowers imitations, fair; Emma Partridge, soloist singer, hit. W. C.

NEWARK, N. J.

SHUBERT (C. A. Williams, mgr. Monday rehearsal 10).—Good, evenly balanced bill and fair houses was the story. George Evans in his talkfest has some new ones, he was one of

the hits; Herbert Brooks, magician, very good; Alexandroff troupe of Russian dancers, pleasing; Eva Mudge, change act, pleased all; The Olympia Four, in songs pleased; Calcedo, known as the "King of the Wire," clever; McBanna, excellent, and the Bogamys are very clever acrobats.—PROCTOR'S (R. C. Stewart, mgr. Monday rehearsal 9).—Large houses all the week enjoyed a first class show. Marie Walnwright and Alexander Frank in their sketch "Our Baby," proved an entertaining bit; Joe Hart's "Futurity Winner," went very well; Luce and Luce, musicians of ability; A. B. C. D. Girls have a neat singing and dancing act, one is a good eccentric comedienne; Scheck Bros. work well in a "strong" act; Louise Henry, the "Sal Skinner Gal," had them laughing, her Edna May and Italian impersonations done very cleverly; Pat Rooney and Marion Bent are working about the same, their dancing goes; Hoey and Lea, Hebrew comedians, create not a few laughs.—WALDMANN'S (Lee Ottelengui, mgr.).—The Rentz-Santley Company with their two musical comedietas and Chas. Webber.—ARCADE (L. O. Mumford, mgr.).—Bishop's Royal Italian Orchestra, and Shepard's moving pictures, with Lillian Pascal as the vocalist, still draw the crowds. Miss Pascal has made many friends here and is in her sixth week.—OLYMPIC PARK—The Essex Co. Fair, under the personal management of Schmidt & Wevers, are packing their spacious grounds. The fair will run for 10 days and nights. Grand opera, vaudeville, circus, auto races, horse and motor cycle races, Miller Bros.' 101 Ranch, Ferrari's Animals, Golden City, etc., are all here and please. JOE O. BRYAN.

NEW CASTLE, IND.

ALCAZAR (B. F. Brown, mgr.).—"The Show Girl," headed by Lillie Sutherland, Grace Wilson and Jack Curtis, pleased a S. R. O. house. The chorus, though not large, is a well trained singing aggregation. The costume changes were frequent and very pretty, and the girls made a splendid appearance in every one of them. Vaudeville features: Grace Wilson, in vocal selections, made a big hit; The Langdons, novelty automobile act, scored heavily; Johnny Kelfer, in his "cat specialty," pleased; Lillie Sutherland, character songs, hit; Kline and Kiefer, wooden shoe dancing, went through some difficult steps and made a big hit; Wilford Goldman, songs, pleased; Sutherland and Curtis, singing and dancing sketch, good. The chorus numbers which took best were "Bronco Buster," "Psyche," "June Moon" and "Ivy Vine."—THEATRIUM (G. D. Foote, mgr.).—"The Passion Play," pleasing immense crowds.—ROYAL (H. G. Webb, mgr.).—"The Gypsy's Revenge."—FERN (W. A. Coyne, mgr.).—"Modern Youth," to good crowds. ROY W. JONES.

NEW HAVEN, CONN.

POLI'S (S. Z. Poli, prop., F. J. Windisch, res. mgr. Monday rehearsal 10).—Jimmie Lucas, the boy with the dialects, is the hit of the bill. His work is unusually good. La Vine Cimarone Trio, acrobatic, takes second honors; "A Smash-Up in Chinatown," served to introduce Bably Matthews and Herbert Ashley, and their parodies on popular songs were immense. "Pardise Alley" with ten people is a miniature musical comedy full of mirth and catchy songs. Lom-

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tette," which appeared in this city in 1905, as the feature of the Orpheum road show. Is the headline attraction for the week. Les Aubin Leonel are two Parisian entertainers, who have recently been imported by the Orpheum Company. Mason and Keeler appeared in a playlet entitled "A Hero." Emile Hoch and Company return with their familiar "Love's Young Dream." Ferry Cowey makes use of all sorts of musical instruments. Others on the bill are The Dahlman Cowboy Quartet in an act which

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berti did some excellent impersonations of famed musicians. John T. Kelly and Company in a farce "A Game of Con," took well and were generously encored; La Clair and Bowen, burlesque strong men, concluded the bill. E. J. TODD.

NEW ORLEANS, LA.
ORPHEUM (Martin Beck, gen. mgr. Monday rehearsal 1).—B. A. Rolfe and Company's handsomely staged musical act "Ye Colonial Sep-

they style "The Life of the Cowboy," and Campbell and Brady.—GREENWALL (H. Greenwall, mgr.).—Following in the wake of the Rice and Burton Galey Company, the recently organized "Girl From Happy Land," will not prove a magnet of any great drawing power, unless something is done with the show immediately. In its present shape it is a conglomeration of "nothingness," and Hurtig & Seamon would do well to revise the show while the season is young, or better still insert two

entirely new burlettas and a few decent vaudeville numbers. Every one of the songs now employed should be thrown out at once, with the exception of "Marluch." In this latter number, all of the chorus girls are forced to do a "cooch" dance, evidently insisted upon by Nat Fields, who is programmed in large type as the producer, and who has never been classed as a stickler for all that is "clean" in burlesque. The olio, the worst ever shown in New Orleans, is opened by Sam Hyams in ill. songs. Hyams

has a poor voice, and the slides are all blurred. Cries of "you're rotten," "23" and "beat it," emanated from a noisy gallery on Sunday evening, and Mr. Hyams was forced to leave the stage. The same fate befell Harvey and Clark, a duo of singers, with badly chosen numbers. The house was quiet when Dora and Wilford made their appearance, and the girls escaped unhurt. The Great Deluge, billed as a startling novelty—a real rainstorm—consisted of a "weather" film, used at the opening, and concluded with "living pictures" strewn about the stage, while real water dripped upon the stage.

PITTSBURG, PA.

The vaudeville contest in this city has made no apparent impression upon the established theatre, Harry Davis' Grand Opera House. The decrease of the admission at the Duquesne has helped the attendance there, and on Monday evening there were not over from 50 to 75 vacant chairs downstairs. The attendance at the Grand keeps up. The local press treats both shows about the same this week, commenting favorably. Sometimes the local newspaper men seem unusually harsh on different acts, but it is impartial as far as it relates to the theatres themselves.—GRAND OPERA HOUSE (Harry Davis, prop.).—Stella Mayhew and a company of three come to us this week with a little playlet entitled "It Happened in Utah." While the playlet itself does not mean much, Miss Mayhew sings three songs in such a pleasing manner that her popularity was never doubted and the large audience of Monday afternoon demonstrated that by the way she was applauded. Billie Taylor, of the company, sings one song and sings it well. Vasella's Band, after a long season at Atlantic

City, return to us and please. He obtains remarkable results from the brass instruments, and was repeatedly encored. The Rose Delavan Set presents a musical and dancing sketch in which the costumes are often changed and they sing and dance into popular favor. Miss Norton and Mr. Nicholson do a little sketch, a caricature of the "Shop Girl." They do it well and deserve the applause. Splissel Brothers and Mack have a clever knockabout acrobatic act. They work very hard and deserve the applause won. George Wood is too clever to stick to his old monologue and should get new and up to date stuff. Edna Luby is one of the few good "lady mimics" and she is very popular here. Rose Wentworth's Horses always please. The Holdsworths play the banjos well and were well received. Carroll and Clarke please; Silvana and Emerie, Phil Bennett, Cadieux, a rope dancer, is good, and the Cinematograph rounds out a very pleasing bill.—DUQUESNE (M. Stoltz, res. mgr.).—There is a very pleasing variety bill and one goes away satisfied. Alice and Henry Taylor are new to this city and they made a hit Monday. The woman is one of the most clever marks-women ever seen. The act is beautifully staged. Joe Harris' "Military Girls" sing and dance well. They are compelled to make many changes and do so quickly. Louise Mink leads the act. The Crane Brothers are as funny as ever and their many friends here welcomed them heartily. The Keatons were well received and Father Keaton is just as rough with "Buster" as ever. The act produced many laughs. Sydney Grant has some new stories that he tells very well; also songs. Harry Corson Clarke, assisted by Margaret Dale Owen and Davenport Marshall, have a very good laugh producer in their sketch entitled "Strategy." Cartmell and Harris are two very

clever dancers. The 7 Mowatts, club swingers, very good and do some very able work with the Indian clubs. The Cinematograph completes the bill. P. S. C.

PITTSBURG, PA.

FAMILY (Harry Scott, res. mgr.).—Dunbar's Goat Circus, good; Jas. Symonds, the man of ease, fine; Miller Brothers, mechanical novelty, pleasing; Adeline Francis, change artist, very good; Alvin Brothers, aedy ring artists, clever.—DREAMLAND (Fred. Westley, res. mgr.).—Moving pictures and ill. songs. DAVID HEIMAN.

PORTLAND, ORE.

GRAND (James H. Erickson, mgr. Week 16).—Budd Ross and Company in "Buck, the Jailbird"; Eddie Sawyer, aerialist; Sing Fong Lee, Chinese virtuoso; Trainor and Mohler, song and dance; The Pryors, Mr. and Mrs. W. W. O'Brien, Joe Thompson, illustrated songs. Good show and business.—PANTAGES (John A. Johnson, mgr.).—Bell Trio, sentimental songsters, excellent; Wells and Sells, acrobats, good; Sisters Wallace, song and dance, pleased; Moss, juggler, well received; Stewart and Desmond, good; Jean Wilson, ill. songs.—FRITZ'S (Fred Fritz, prop.).—Beulah Lane, Jones and Balville, Helen Graham, Vernon Sisters, Trilena, Martin and Crouch, Dan Hart, the Hewittes, Wanda, Billy Fitzgibbon, Good show, drawing crowded houses.—THE OAKS.—Chisfarelli's band, fair business.—NOTES.—J. C. Roach of the Bell Trio, who is suffering from sciatic rheumatism, remains seated during their act, being unable to walk. The Trio have cancelled all engagements and will leave for Collins Springs Sunday.—Gadski, stage manager at Pantages', has resigned his present position and will go to California for his health. H. Emery of Buenafield, Cal., will succeed him.—The Tremont Zouaves, 12 in number, drilled by Cap. Cloud, are rehearsing a new military act in three scenes entitled "In the Heart of the Philippines," by Geo. W. Edwards, a local playwright, assisted by Hugo Benson, satisfactory. The act will be at the Grand Sunday matinee.—The seating capacity at Pantages' is being enlarged on account of the increase in business. W. R. B.

ROCHESTER, N. Y.

The second week of "advanced vaudeville" brings a bill which is regarded by the press at least as even better than the first week's offering of Kiaw & Erlanger. The audiences at the Baker Theatre have not been large, but which good shows it is thought the attendance will improve. Cook's Opera House continue to show good bills and capacity audiences are the rule.—BAKER (Richard Baker, mgr.).—Edna Aug. headliner, pleasing; James J. Morton, makes big; Caron and Herbert, satisfactory; Al Shean and Company, many laughs; Myrdens, entertaining; Brown and Navarro, acceptable; Hermann, clever and mystifying, adds to strength of bill, and La Esmeralda is acceptable.—COOK'S OPERA HOUSE (Wm. B. McCallum, mgr.).—Corinne, pretty and pleasing; "Motor Girl," animated "doll," who creates interest; Arthur Dunn and Marie Glazier, laughable skit; Rice and Prevost, score; Wilson Brothers, encored; Julius McVicker and Company, unusually pleasing sketch, which goes big; Kramer and Bellicaire, strong men, marvellous performance; The Astrellas, please.—CORINTHIAN (Fred Strauss, mgr.).—"Bovary Burlesques," good show and business. Three burlesques, "On the Lowery," "The Sculptor's Studio" and "Essex Market Police Court," lively and laughable. Good vaudeville turns by Ben Jansen and Harry Koehler, Hebrew impersonators: Two Racketts, in songs; Arthur and Ethel Miller, pleasing singing and clever dancing; Carmelita D'Alcedere, novelty. Sunday concerts have been inaugurated at this theatre and are proving popular. WELCH.

SAN ANTONIO, TEXAS.

LYRIC AIRDOME (H. H. Hamilton, mgr.).—Harrison Brothers, "The Old Maid and the Rubie," extremely funny; Annie E. Ringham, whistler, fine; Theodore and Camille, Le Jess, novelty gymnasts, well received; Don Daggett, ill. songs, good.—NOTE.—The Majestic Theatre opens here in October under the management of T. W. Mulally.—Forepangus and Sells' circus is heavily billed here for Oct. 12.—Riche's Tent Theatre continues to do big business. CAL. COHEN.

SANDUSKY, O.

MAJESTIC (W. C. Dunn, mgr. Monday rehearsal 10).—Dalyne, an up-to-the-minute magician, was headliner the latter half week 16; Lynn and Williams have a rapid fire talking sketch that is a big hit; Walker and Burrell, "The Rural Music Teacher," big; The Only Davy, ill. songs, good; Dobson and Levan, comedy sketch, fair. Half of the week Van Jansen in a clever magical and talking act is headliner. The Albion's humorous boxing act, good; Wilson and Hawthorne, comedy sketch, very good; Bailey and Taylor, blackface, excellent. DOC.

SCHENECTADY, N. Y.

MOHAWK (Joe Weber, mgr.).—Fanny Rice, novelty characters in miniature, very amusing; Selbnie and Grovini, acrobats, good; Avon Comedy Four, "The New Teacher," very good; Mr. and Mrs. Arthur Forbes and Company, "A Wild Rose," excellent; Katie Rooney, comedienne, good; The Milani Trio, Italian street singers, good; La Dent, juggler, good.—NOTES.—The interior decorations at the Mohawk are receiving favorable comment. The house has been repainted throughout in gold and green, entirely new electric fixtures put in, new scenery added and a new front stage flooring, not forgetting the general renovation in the dressing rooms.—Edward Walsh, for many years with Edwin Keough and Company, is now the property man at the Mohawk. MARTEL.

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SHAMOKIN, PA.

FAMILY (W. D. Neilds, mgr. Monday rehearsal 10).—Bill including DeWitt Young and Company in "The College Boy Juggler" made a good appearance; Ray Samuels, singing comedienne, good; Morgan and Chester, German comedy, pleased; Bert West, in ill. songs, good; Five Walthour Troupe, bicycle act, very good.—NOTE.—Mr. Miles, of Miles Bros. of New York, was in Shamokin last week and secured the ground floor of the Fraternal Order of Eagles' building, which is being remodelled. The firm open a five cent picture show. Mr. Miles paid one year's rent to secure the room and will put in the front and other improvements at his own expense. MILLER.

ST. LOUIS, MO.

COLUMBIA (Middleton & Tate, mgrs.).—The bill this week is one of the best ever seen in this house. Jos. Hart's Pantomime Co. are presenting "Folly Pickle's Pets in Petticoat." It is produced on an elaborate scale. The act was the hit of the bill. Col. Gaston Bordenberry is a close second for headline honors. Elmer Tenley's budget of original humor was immensely enjoyed. George Wilson, minstrel, is another good comedian. Piccolo Midgets are funny and sing well; The Three Urma Sisters are trapeze artists and good ones, too; their act was a hit; Thory DuPont and Company present a dainty little comedy "A Leap Year Leap." Linden Beck with was pleasing in her "singing portraits."—GARRICK (Don S. Fishell, mgr., for K. & E.).—Advanced Vaudeville is now settled down to a smoothly running basis here. Lee Harrison and company are headlined in a "Morning Rehearsal." The stage is cleared just as when a rehearsal is in progress. Mr. Harrison is stage manager, and when the chorus girls begin to arrive the fun commences. Geo. W. Munroe is more than comical; The Sa Heras prove clever; Radio Furman is a dainty and clever comedienne; Willie Hale, who opens the bill in a musical and club winging act, is one of the cleverest in his line; Julian Rose drew continuous laughter with his new monologue; J. Francis Dooley, Corinne Sales and Queenie Laverers are new. Miss Sales is a St. Louisian. Mosher, Haughton and Mosher, bicycle riders, good.—STANDARD (L. Reichenbach, mgr.).—Watson's Burlesquers, with W. B. Watson, Next, "Lady Biss the GAYETY." Next, T. Crawford, mgr.; "Blue Ribbon Girls." Next, "Lid Lifters."—LEMP PARK (J. Walpole, mgr.).—Carnival with Do. Bell, high wire act, as the principal attraction.—OLYMPIC (P. Short, mgr.).—Benefit for the striking telegraphers is to be given here Friday afternoon; every show in town is to be represented.—OBESCENT SKATING RINK—"Baby Ruth" is the special attraction for this week.—Bellevue Street Fair will take place September 23 to 29. ED. J. CAIN.

SPRINGFIELD, ILL.

ORPHEUM (Meyer & Watts, mgrs.).—10:21: Will H. Cross and company, the headliner from the first part of the week, hold over in a good comedy sketch; Marvelous Figaro, acrobatic juggler; Elma Mason, ill. songs, fair; Mile, Carlos, soubrette, good; Bernard and Coleman, Hebrew comedians, good; pictures, 23-25: Prince Albion and May La Hiss, musical and second night readers, and Cliff Dean and company are the features; Elma Mason, ill. songs; Johnny Riley, eccentric comedian and hoop roller, and Beauchamp.—OLYMPIC (C. J. McCann, mgr.).—Demarest Bros., song and dance artists, the feature; Derrille and Magsello, Rose Demont, May Albion and Vivian The Empire Theatrical and moving pictures.—EMPIRE (Jno. Connor, mgr.).—Zemo and Zemo troupe are the feature; Lottie Denmore, Millar Slaters, Kittle O'Brien, The Daileys, West and Drane, The Goodwins and The Empire Stock Co.—NOTES.—The Illinois State Fair opens here Sept. 28. The Gaiety opens for fair week with two shows a night. It closes for one week after fair week and opens its regular season Oct. 14 with two shows a day. C. F. NORRED.

SYRACUSE, N. Y.

GRAND OPERA HOUSE (C. H. Plummer, mgr. Monday rehearsal 10:30).—A good bill was offered this week. Waldorf and Mendez, good tumblers but poor comedians; the Misses Delmore, well received; Macarty's Monkey Circus, good; Warren and Blanchard, went big; La Belle Blanche, good; Mr. and Mrs. Perkins D. Fisher,

in "The Half Way House," very good; The Empire City Quartet, decided hit; The Zanettos, good.—NOTE.—Mr. and Mrs. Perkins D. Fisher and The Deimos Sisters did not reach here in time for the matinee on Monday on account of a wreck on the Southern Railway, but went on in the evening. SAM FREEMAN.

TORONTO, ONT.

SHEA'S (J. Shea, mgr. Monday rehearsal 10).—Good average bill and large attendance. Mr. and Mrs. Sidney Drew pleased in their sketch "Billy's Tombstones"; the Three Leightons are clever in their fun; Lew Bloom made good in his tramp creation; Dorothy Kenton plays the banjo well; McRee and Hill are wonderful bar performers; Carlesso, a wonder; Kadmas troupe of Japanese acrobats are up to the standard; William Morrow and Verda Shellbury in "Happy's Millions," were a success.—STAR (F. W. STARR, mgr.).—Manager Starr had a first class attraction in "The Merry Makers." The company is a large one and a clever olio of excellent turns made good. Fine business. Next "Washington Society Girls." HARTLEY.

TROY, N. Y.

PROCTOR'S (W. H. Graham, mgr. Monday rehearsal 10).—Middleton Spellmeyer Company, "Texas Wooling," exceptionally good; Edgar Allen and Olive Brisco, playlet, "A Thief of the Night," kept the audience in good humor; Peter Donald and Meta Carson, "Alex MacLean's Dream," were generously applauded. Others were: Madge Fox, change artist; Raymond and Caverly; Young Brothers, acrobats; the Five Piroscamis, jugglers.—LYCEUM (R. H. Keller, mgr.).—The Americans appear the first three days. Last half the Colonial Belles are here.—NOVELTY (W. C. Fleming, mgr.).—Tri-weekly change of moving pictures, also ill. songs, enjoy good business. J. J. M.

WASHINGTON, D. C.

NEW LYCEUM (Eugene Kernan, mgr.).—Jacobs, Lowery & Butler's "Cherry Blossoms" made their first appearance at this house this season. John Perry, the leading fun maker, keeps the audience in a continuous laughter. Eugene Jorge, who plays the straight, does well.—GAYETY (W. S. Clark, mgr.).—Chas. H. Waldron's Trocadero Burlesquers, Frank Finney is the leading comedian. He is assisted by Jack Boyce, Claude Radcliffe, Jack Burke and Harry Buckley, who deserve mention for good work. During the action of both Burlettas good musical numbers are rendered by Ella Claus, Anna Hill, Grace Toledo and a good chorus.—NOTES.—The White City Quartet closed with the Golden Crook Burlesque Company last week in Washington.—Jack Burke and Wm. McAvoy, with Waldron's Trocadero Burlesquers, are not appearing in the olio this week on account of the illness of Mr. McAvoy.—Tod O'Brien leaves "The Follies of 1911" this week to join Anna Held Co. as chief electrician.—Joe Weber didn't open in Washington last Monday night on account of delay in his scenery and trunks. The other theatres were also late opening the night performances for the same reason.—Jake Goldberg, treasurer of the Gaiety, Baltimore, spent last Sunday in this city with Joe Leuser, treasurer of the Gaiety.—The Marco Twins closed with the "World's Best" in Pittsburgh last week to return to vaudeville.—Fred Schanberger made a flying trip to Washington last Wednesday evening to look over several acts playing at the Theatre before bringing them at the Maryland Theatre in Baltimore, where he is general manager.—Frank E. Freeman, late manager of Sam Devere and Al Rogers burlesque companies, is spending a few days in town with friends.—Mildred Strolter, formerly of the burlesque ranks, is playing in town this week with the thrilling melodrama, "Broadway After Dark."—Harry Fields, the Hebrew comedian, is with "Broadway After Dark" this season as the star.—Charles Waldron, manager of the Palace in Boston, accompanied by George H. Batchelder, manager of the Lyceum, Boston, arrived in Washington last Wednesday and spent several days here looking over the Gaiety, the new Eastern burlesque house, and getting new ideas for his house in Boston, which will shortly undergo remodeling. BILLY BOWMAN.

WATERBURY, CONN.

JACQUES (J. P. Clancy, mgr.).—"Slide Show" supposed to be headline; Four Rianos, same amusing act; Swor Brothers, singers and dancers, good;

Melville and Higgins, good entertainers; Lee Tung Foo, Chinese warbler, hit; Harry Shelden and Company, comedy; Morton and Russell.—LYRIC (James Harrington, mgr.).—Although the other two picture shows gave performances both Sunday afternoon and evening, this concern had to remain closed or be arrested. Mr. Harrington has threatened to have both the other houses stopped from showing on Sundays if he is not given the same privilege. GIRARD.

WORCESTER, MASS.

The fourth week of the vaudeville battle opened with Poli's still a little in lead. Poli's is doing big business while the Square is doing a good business.—FRANKLIN SQUARE.—Beltoni, very clever; James MacDonald, good voice and takes well; "Fishing," good; Carroll and Cook, timely wit and songs; Konorah, remarkable calculations, headliner; Pearl and Keefe, went well; Josephine Sabel, a hit; Edward Blondell in

"The Lost Boy," takes well.—POLI'S.—Alsace and Lorraine, musical, very good; Earle and Bartlett, Irish comedy, witty and songs good; Willie Pantzer Company, most novel act; Amelia Summerville, very good; George Abel in "Three of a Kind," a hit from the start; Howard and Howard, hit of the bill; DeWitt Burns and Torrance, went good. W. M. SHERMAN.

YOUNGSTOWN, O.

The Temple is playing "family vaudeville" in connection with motion pictures and ill. songs. John and Mamie Sloane and Musical Harrington are in the bill this week. Amuse-U, another motion picture theatre, has the Reed Sisters and Mile. Majeska, mental telepathist.—A new theatrical hotel, of which John Price will be landlord, is in process of construction. Price is a comedian who has been in the Gus Hill forces for a number of years. C. A. LEEDY.

ROSS VACK

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World's Greatest Wire Artists and Jumpers.

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In "A MATRIMONIAL BARGAIN." By Len Spencer.

BOOKED SOLID ON K. & P. CIRCUIT. Sept. 30, Proctor's, Troy; Oct. 7, Hathaway's, Lowell, Mass.

P. S.—We Bought and Paid for this Act, including the "Cocktails and Cherries" "gag," so, PIRATES, LET IT ALONE.

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ASSISTED BY

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IN A SCREAMING NOVELTY ENTITLED

"Ten A.M. on The Morning After"

10 MINUTES IN "ONE" AT OPENING.

BOOKED BY WESLEY & PINCUS.

DEL-A-PHONE**Greatest
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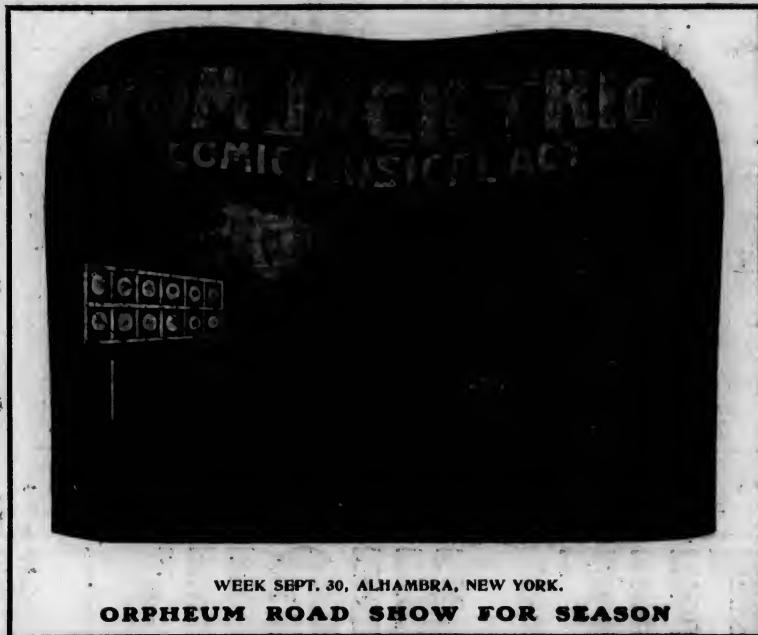
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Presenting Their Original Song and Dancing Novelty in Vaudeville. Address, care VARIETY.

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In Preparation, "Cell No. 7."



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WARREN AND BROCKWAY

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15 Minutes of Comedy, Talking, Singing and Dancing (In one).

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THE MOST ORIGINAL ANIMAL ACT IN THE WORLD.

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AERIAL GYMNASTS.

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3-AZARDS-3

SENSATIONAL GYMNASTS.

KING KOLLINS AND MABLE KLIFTON

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SALT LAKE CITY (Orpheum), Oct. 7.
DENVER (Orpheum), Oct. 14.

LINCOLN (Lyric), Oct. 21.
SIOUX CITY (Orpheum), Oct. 27.
DES MOINES (Majestic), Nov. 3.

OMAHA (Orpheum), Nov. 10.
WINNIPEG (Dominion), Nov. 18.
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(Signed) "DAN POLK."

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AT THE NEW
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WORLD'S
GREATEST
JAPANESE
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KLAW & ERLANGER CIRCUIT

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AMERICA'S GREATEST WILD ANIMAL ATTRACTION.

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German Comedy in "ONE"

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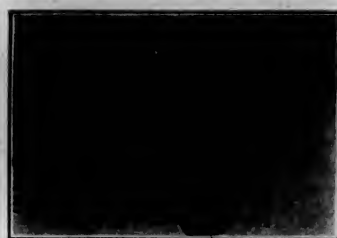
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IN VAUDEVILLE.

Lillian Tyce

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With MAY TULLY in "Stop, Look and Listen"
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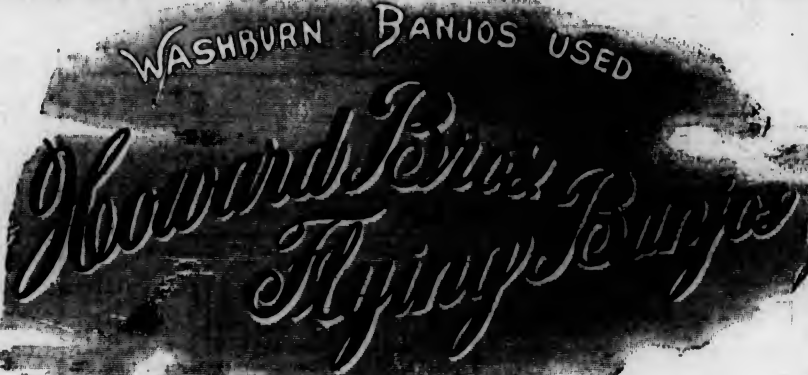
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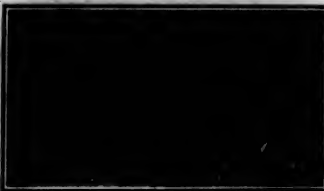
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DOING WELL, THANK YOU.

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Assisted by ALGERNON EDEN,
In Her Farcical and Character Change Act,
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AT PASTOR'S WEEK OCT. 7.
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An act that always makes good.

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Favorite Exponents of Harmony and Song.

ASK WM. JOSE DALY.

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Fred Karno Co., "A Night in English Music Hall."

TIME ALL FILLED.

Ein Abend in einem Amerikanischen Tingle-Tangle
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The Dancer

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Character and Singing Comedian.

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MUSICAL DIRECTOR

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Presenting their pictorial novelty and securing their latest success, "The Man Who Fights the Fire."

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The funny little Irishman.

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Character singing comedian and yodler, in his wonderful impersonations of Wm. J. Scanlan and J. K. Emmett; also introducing his latest composition, "Papa's Baby."

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Greater Than Ever One Solid Hit
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Always Busy—Everybody's Friend.

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Musical Comedy in Two Acts
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Nothing old but her fame.

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The Real Burlesque Comedians in Their New and Original Idea, "A Single Tomato Graft."

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Producer of Novel Musical Numbers

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Warbling Every Week in Advanced Vaudeville.

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MUSICAL DIRECTOR.
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America's Daintiest Dancers and Singers

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THE CLOCKERS
The Country Kid & the Society Belle

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Musical and Plastic Artist.
Presenting two novelty acts that are away from anything else. Close in "one."

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Management, Jack Singer.
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Introducing His Latest Hits, Including

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